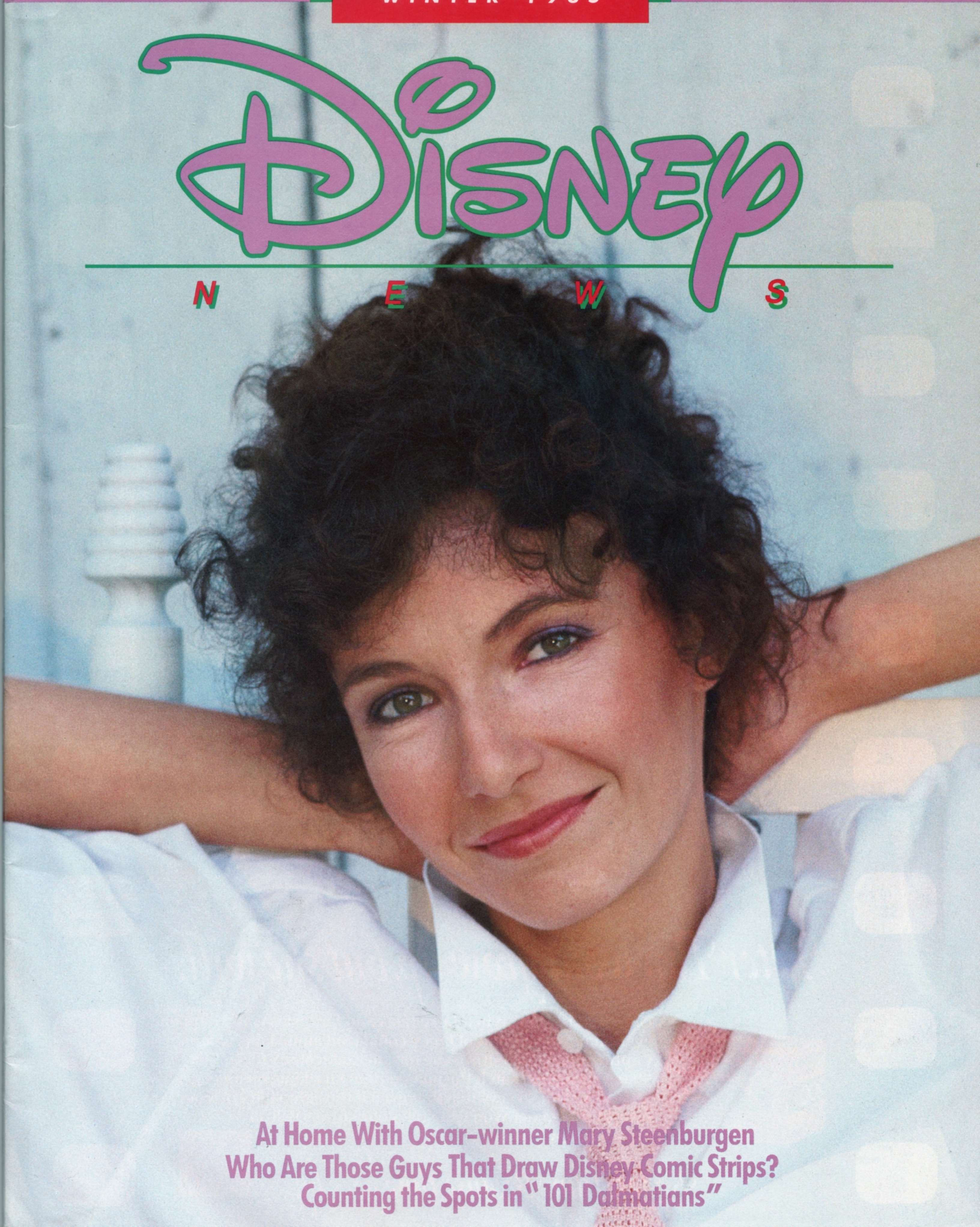
WINTER 1985

DISNEY NEWS



At Home With Oscar-winner Mary Steenburgen

Who Are Those Guys That Draw Disney Comic Strips?

Counting the Spots in "101 Dalmatians"

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ON THE COVER Mary Steenburgen, star of the upcoming Disney film, "One Magic Christmas." Photograph taken by Guy Webster.

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Time to decorate for the holidays

CHRISTMAS

All of the Disney Theme Parks will be alive with holiday cheer this year at Christmastime. Traditional parades, entertainment and decorations are sure to put everyone from babes to grandparents in a happy holiday mood!

Epcot Center at Walt Disney World will again focus on the Dickens' world at the United Kingdom Showcase, a part of a yearlong folk festival called WorldFest. And also in Florida, Walt Disney World Village will feature its very own Christmas Pageant.

All three Parks, Disneyland, Walt Disney World and Tokyo Disneyland, will showcase very special parades, with Santa as the star. All Disney Parks feature a New Year's Eve Party on December 31.

Since New Year's is a very important holiday in Japan, where they traditionally climb mountains to shrines where they can watch the sunrise, the Japanese people are happy to substitute this tradition with a celebration at the Tokyo Disneyland Park...even under adverse weather conditions. Their special Christmas entertainment, including a daily tree lighting ceremony, lasts from December 5–25, only.

VIDEOPOLIS

Teenagers flock to the magical atmosphere of "Videopolis" at Disneyland. The attraction, which includes a 5,000 square foot dance floor, a maze of color video monitors, two giant video screens and a fantastic display of computerized laser lights, will remain open whenever the Park is open in the evenings between now and September 30, 1986.

GUESTS

Three-year-old Brooks Charles Arthur Burr of Seattle managed a belated smile for Mickey Mouse after all the attention showered upon him when he became the 250 millionth guest of Disneyland last August. Among his prizes: a 1985 Cadillac Sedan de Ville, 30,000 free air miles provided by PSA and, what he will probably treasure most, a lifetime pass to Disneyland and Walt Disney World.

Brooks Charles Arthur Burr treasures Park Lifetime Pass

In July, 3,000 miles to the east, another youngster, this one seven years old, had the honor of becoming Walt Disney World's 200 millionth guest. Virgil Waytes of Richmond, Virginia, greeted the news with an enthusiastic "Yippee!"

MGM

Ground will be broken soon for a $300 million movie production facility and studio tour to be called the Disney-MGM Studio Tour on 40 acres of undeveloped swampland near Orlando, Florida. Chairman of the Board and Chief Executive Officer Michael Eisner announced that, under an agreement with MGM/UA Entertainment Co., Disney has obtained the rights to use the MGM name and the MGM/UA film library (including such classics as "Easter Parade").

Completion date for the new facilities and attractions: late 1987 or early 1988.

KITES

"Feather on the Wind—The Art of Japanese Kites" exhibits some striking examples of handmade kites from Japan in the Bijutsu-Kan gallery of the Japan showcase at Walt Disney World.

CAPT. EO

Michael Eisner and Frank Wells, the two top executives at Walt Disney Productions, were viewing "Magic Journeys," the 3-D film being shown at Epcot Center, when Eisner turned to Wells and asked, "What's the most exciting thing we can do with this process?"

The answer turned out to be "Captain Eo," a new 3-D space fantasy starring Michael Jackson, set to open at Walt Disney World and Disneyland in March. The 12-minute production will be shown at "Journey into Imagination" at Epcot Center and at the new Magic Eye Theatre, currently under construction at Disneyland. For detailed information on this exciting new film, see "Projections" in this issue.

CIRCUS DAYS

The circus is coming to...Disneyland! They're sending in the clowns for "The Happiest Show on Earth" on January 18 and weekends through March 9. The Circus Parade will feature live trained circus animals, live music, live entertainment. And at Videopolis, there'll be special rock videos with a circus theme.

MARY STE

BRINGING MAGIC B

OSCAR-WINNER CHE

By Leonard Shannon

There it shines, 13½ inches of gold plate worth less than $100 to the trophy maker but a prize beyond price to its owner. Mary Steenburgen gestures toward her Oscar, which stands on a white upright piano in the family room of her venerable country house.

"I'm very proud of that award," she said. "I loved making the movie, loved playing the part, and it was like icing on the cake to be honored by my peers. It was unexpected, too, because honestly I didn't think enough people had seen the movie to vote."

Steenburgen was talking about "Melvin and Howard," the picture based on Howard Hughes' apocryphal meeting with nonentity Melvin Dummar who later produced a will naming himself as an heir to Hughes' fortune. Steenburgen played Dummar's flashy wife Lynda, a performance which brought her both the 1980 Academy Award for Best Supporting Actress and stardom. Since then she has done five films and a TV mini-series, winding up with Walt Disney Pictures' "One Magic Christmas" after a solid year of work that has left her panting.

"I just need a little more time to catch my breath," she said. "I'm a bit winded from that whole experience, and I also want to be with my children for a while."

Steenburgen glances out the window at an expanse of lawn bordered by flowers, a swimming pool, fruit trees, and a flock of chickens in a coop. As she talks, it becomes clear that there are two Mary Steenburgens: one an ambitious actress, the other an energetic homemaker.

"I had such a stressful year because I did 'Tender Is the Night' as a mini-series in Europe, and familywise that was difficult because my two small children were with me and we

Time out for looking to the future

ENBURGEN

ACK TO CHRISTMAS

CKS INTO DISNEY

Mary Steenburgen in pensive mood—from "One Magic Christmas"

moved 29 times in seven months. I finished 'Tender Is the Night' on a Friday—seven months of playing a Fitzgerald heroine who was elegant, beautiful and insane—and three days later I'm in Toronto for 'One Magic Christmas' playing a checkout girl in a supermarket who is not remotely elegant or beautiful. I enjoyed doing that change of roles so quickly—I didn't have time to slow down, I just kept going on the same adrenaline—but the moving and the family part were really hard on us.

"Malcolm (her husband, actor Malcolm McDowell) was with us except for two months, when he went to do a play in New York. I was really grateful for his support. It would have been impossible to work without him being there.

"We've been married about five years, although we've been together since we did 'Time After Time' six years ago. As much as I complain sometimes about how hard it is to have two actors under one roof, I think it would be more difficult otherwise. Suppose I were married to a doctor. Could I walk up to him and say, 'See ya, honey. I'm off now for seven months.' I can't imagine that.

"Malcolm is a wonderful anchor for me. When I'm working and come home looking like I couldn't begin to talk to anybody, he understands. I met him at the age of 25 and 10 years earlier he had been through all the stuff that I was going through then. As opposed to a Hollywood person who had chosen the flimsiness and superficiality of the business, Malcolm recognized that a lot of it is silly and some of it is fun, but it all should be enjoyed. It was wonderful to find someone like that."

For a while during their marriage, Steenburgen and her husband occupied a rented house in the foothills overlooking Hollywood. She dislikes city driving, and as time went on, urban living became an aggravation. "I was trying hard to make sense out of living someplace I didn't want to live," she explained. Finally they bought a 125-year-old farmhouse on four acres of land outside a country town a hundred miles from Hollywood, both in distance and life style.

"This is sanity to me," she said. "I know people in this community. I can ask them, 'Can my kids come over to your house and play for a couple of hours while I run errands?'

Christmas tree decorating time

I didn't know any of the people who lived near us in the city. I think I would have scared them to death if I'd gone over and knocked on their door.

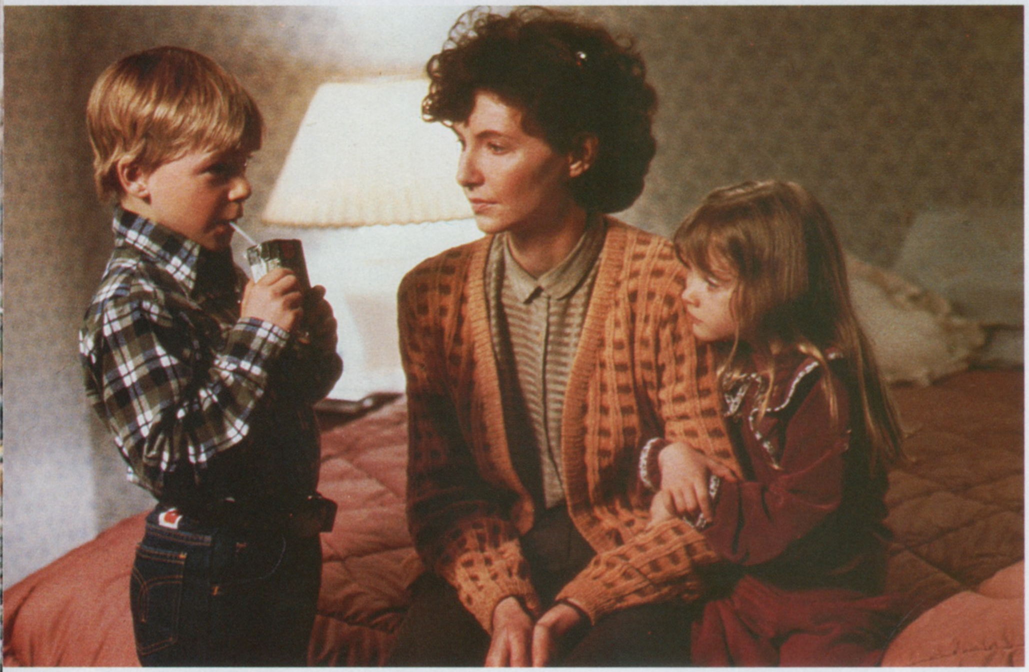
"When we moved into this house, I had a lot of joys. Our furniture came in the boxes I'd used for five previous moves. The guys asked if I wanted to keep the boxes, and I was thrilled to say, 'No, take 'em out of here.' This is where I want to stay."

Steenburgen and her husband spent three months renovating their new home, adding a spacious, high-beamed solarium and furnishing the house with a cheerful mix of American country antiques and contemporary pieces. "I bought country stuff for fifteen years," she said. "It looked old-fashioned and funny at one time, but I liked it anyway. Now it's come into itself, and a lot of people are decorating this way. Country stuff can get a little precious and uncomfortable, but I only choose things that you can sit in, use, and hang out with.

"Weirdly enough, aside from being incredibly happy here, the only other place I've been really, really happy is New York. New York...I just admire it. I think it's amazing, a great, bustling, beautiful giant. I love it, I miss it, and I know I'll go back there for some part of my life.

"Here, of course, it's totally different. I do most of the cooking and housekeeping myself, which I enjoy. Malcolm is not very liberated as far as doing dishes and laundry are concerned, so he does more of the outdoor work. We both do gardening. We have a small orange grove, we have pomegranates, apricots, plums, peaches and walnuts; we have berries. We have three cats. And we have chickens, inherited from the people who lived here before. We're fond of them, although we're vegetarians and don't eat eggs ourselves. I take the eggs as presents when we go to visit friends."

Mary, with children, Robbie Magwood and Elizabeth Harnois, from "One Magic Christmas"



Steenburgen's children are Lilly Amanda, 4, and Charles Malcolm, 2½. Asked about how she felt if they should decide to become actors, she replied: "Oh, God forbid! Each of us actress mothers knows that for every one of us who is reasonably busy, there are a hundred others who are still trying, who have not succeeded, who never make enough money to live through a year without killing themselves. I waitressed for six years while trying to break into the business.

"So if my daughter comes to me when she's 17 or 18 and says 'That's what I have to do, act,' I'll say, 'Gosh,

Lilly, you do it with my blessing. Good luck.' But I will never encourage her. I would never stick her in front of the camera and encourage her to do that.

"Charles, at this point, is Mister Entertainment. Lilly is much more cerebral. He's like SHOW TIME! the minute he walks into a room. He sang 'You Are My Sunshine' all the way home from a long drive the other day. I want him to be a writer. Let him be a writer. That's what Mom wishes for him."

Socially Steenburgen and her husband live quietly. "We never did do the big Hollywood scene," she said. "Here we see a few nearby friends like the Ed Begley Jrs. and the Peter Strausses, but most of our other friends aren't in show business at all. We certainly don't entertain on any grand scale. I'll get on the phone and say, 'God, I've made so much lasagna, can you come over and help us eat it?' It's that kind of spontaneous entertaining."

While her present home life isn't quite like the one she knew as a child in Arkansas, it is close enough for Steenburgen to feel comfortable and rooted.

"I was born in Newport, a little tiny town, and grew up in North Little Rock," she said, a trace of Southern accent still softening her words. "I was a reader. I would climb in a mimosa tree next to our house, and I'd sit up there with a book until it was so dark I couldn't see the letters any more. I read as though my life depended on it. My sister used to laugh at me because I made faces while I read.

"I think my becoming an actress was a natural extension of that. As a reader, I was creating characters in my mind. As an actress, I began creating them three-dimensionally.

"Seventy percent of my work is done the very first time I read a script. There's a purity about that moment worth holding on to. I am innocent, I don't know what's going to happen. I cherish my responses then, I really make note of them, I put them in there and lock them up. It's like the first time a person makes love. It's a completely unique experience, never the same and without quite the intensity again.

"And then you have the interrelationship with the director. In the case of 'One Magic Christmas,' much of what I loved about it was working with Phillip Borsos who, I think is going to be a very, very important director. He directed 'The Grey Fox,' which was one of the simplest, sparsest, most beautifully made

Country girl at heart

films I've seen. I really wanted to work with him, and because of him it was a joyous experience making that movie. It's a wonderful film, it really is, a kind of modern 'Christmas Carol.'

"I play a Scroogelike character, a wife and mother of two young children whose bitterness at Christmas can only be overcome by a miracle. There are many surprises as the story unfolds.

"It's very special. It's very classy. It will be vulnerable to all the critics who are so afraid of being called for one second, sentimental. We could have made it much more sentimental; we tried not to. It just naturally evolved into a heartfelt film."

Although her life and career have steadied, Steenburgen still feels the pangs of ambition. "I may appear to be contented, but I always remain hungry," she said. "It's changed over the years. When I was younger, I was hungry to be successful and to be a really good actress. I still want that, and I keep trying to learn and get better. I have been selective about my roles even when arguably I shouldn't. After I made my first movie ("Goin' South" with Jack Nicholson), I turned down a TV Movie of the Week, got bawled out by the writer for that, went on unemployment and stayed there for nine months, and everybody panicked but me. They didn't understand my point of view. It has to do with an extreme, quiet confidence in my own ability, in my own survivability, and the dogged determination to do exactly what I want to do with my life. I've always had that, always.

"I could never sit back and say I've got it all. But there are other goals to reach, and other things to accomplish. A lot more."

For a lady who's just put the magic back in Christmas, it sounds like a piece of cake.

"Don't fence me into an urban situation"

"One Magic Christmas" scene with Mary and children. Arthur Hill and Gary Basaraba

"There are a lot more goals to accomplish"

Photography by Guy Webster

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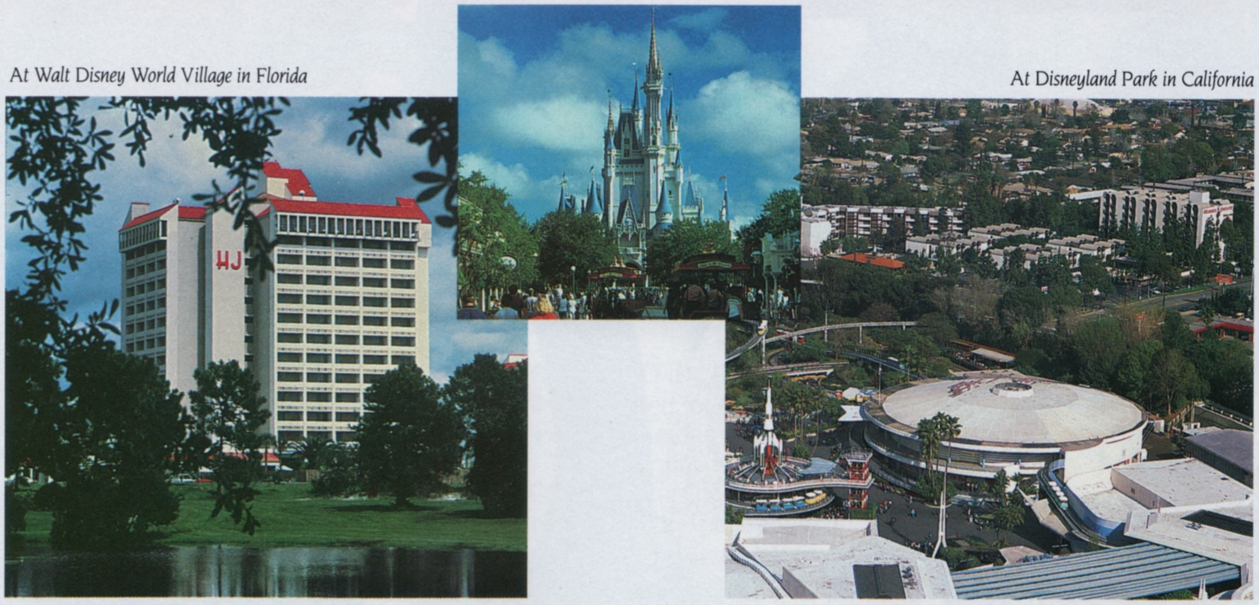
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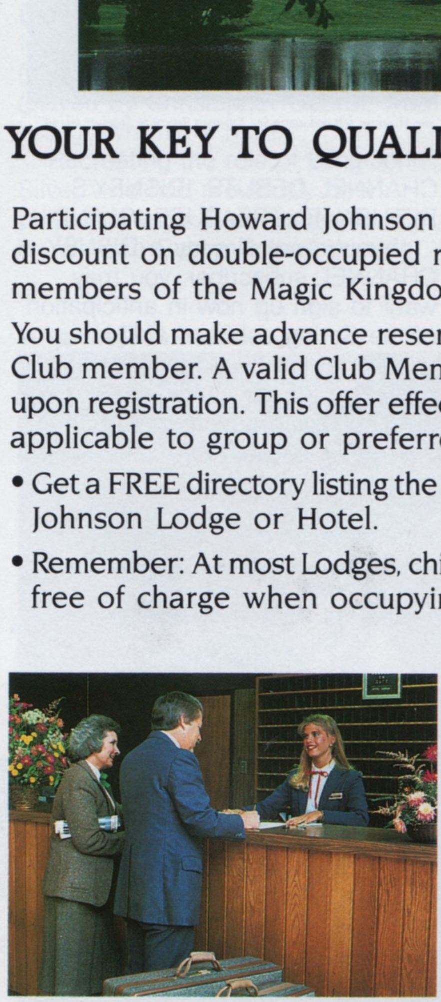
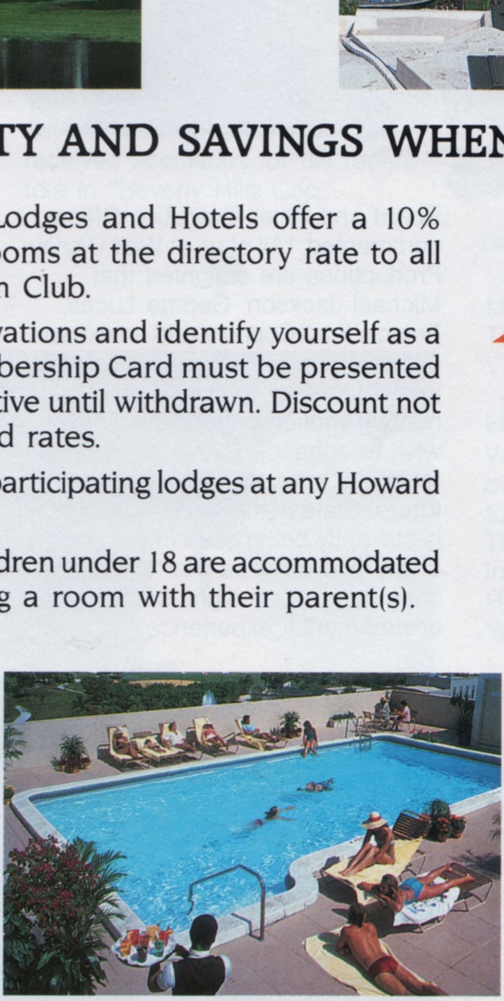




Michael Jackson, Francis Ford Coppola and George Lucas salute Disney with a new film, "Captain Eo"

Jim Hawkins sets sail again in "Disney's Return to Treasure Island"

MICHAEL JACKSON FOR "CAPTAIN EO"

It's no secret that Mickey Mouse is one of Michael Jackson's favorite people. So it comes with little surprise that Jackson has teamed up with George Lucas and Francis Coppola to film a unique 3-D musical fantasy, "Captain Eo."

The Walt Disney Productions' narrative film is slated for a Spring, 1986 premiere in "Journey into Imagination" at Epcot Center and the new Magic Eye Theater in Tomorrowland at Disneyland.

Jackson, who created the innovative "Thriller" video, will write, produce and sing the songs in the space fantasy. Francis Ford Coppola directs and George Lucas is executive producer.

"Captain Eo" is using a 3-D film process engineered by WED (the Disney firm's engineering arm) in cooperation with Kodak research scientists. Eastman will sponsor the two theater showings.

Michael Eisner, Chairman of the Board and Chief Executive Officer, commented, "All of us at Walt Disney Productions are delighted that Michael Jackson, George Lucas, Francis Ford Coppola and an extraordinary group of filmmakers have joined together to create this pioneering motion picture event. We wish to enhance Disney's role as a technical innovator now and in the future. State-of-the-art technology is currently being used in the design of the two theaters that will showcase this unique sight, sound and environmental experience."

■

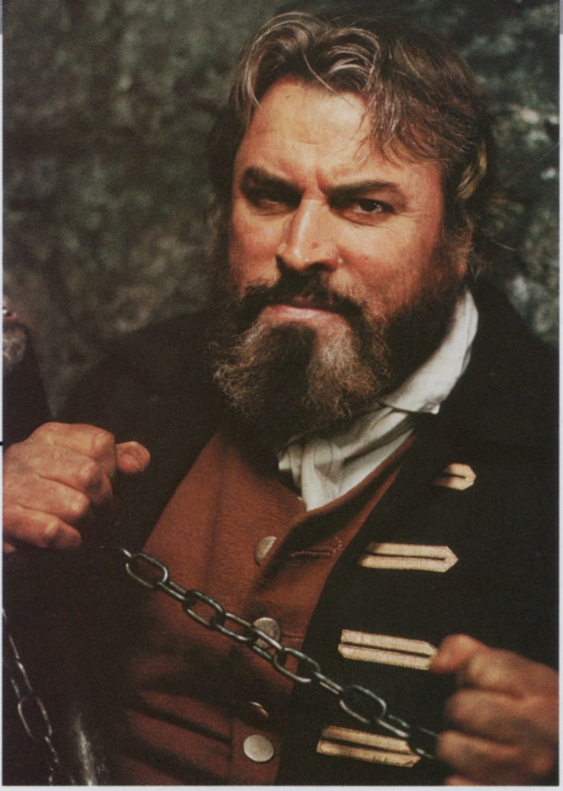
Also scheduled for a Spring 1986 release is the contemporary-comedy, "Down and Out in Beverly Hills," which stars noted singer, actress, comedienne Bette Midler and Nick Nolte and Richard Dreyfuss.

■

CHANNEL DEBUTS "DISNEY'S RETURN TO TREASURE ISLAND"

If you're not already a DISNEY CHANNEL subscriber, you may want to sign up now in anticipation of the Spring debut of a 10-hour mini-series produced in England expressly for the Channel: the swashbuckling adventures of Long

Aixa Morena and Christopher Guard return to "Treasure Island"



Brian Blessed recreates Long John Silver

John Silver and Jim Hawkins in "Disney's Return to Treasure Island."

The new episodic saga takes up 10 years after the conclusion of Disney's acclaimed 1950 live-action feature by reuniting Long John (played by Brian Blessed) and Jim (played by Christopher Guard), who has grown into a man.

Recreating the role of Long John Silver who had previously been played through three generations by Wallace Beery, Robert Newton and Orson Welles, is Brian Blessed, a noted Shakespearean actor who gave stirring performances in TV productions of "I, Claudius," "The Master of Ballantrae" and "The Last Days of Pompeii." Christopher Guard recently appeared with Deborah Kerr in "A Woman of Substance."

■

REINHOLD IN "OFFBEAT"

Tentatively scheduled for theatrical release in February under the Touchstone Films banner is a new comedy, "Offbeat," starring Judge Reinhold and Meg Tilly. The Ufland/Roth Production concerns a young librarian who impersonates a New York City cop and the hilarious adventures that result. Reinhold received accolades for his recent role in "Beverly Hills Cop."

■

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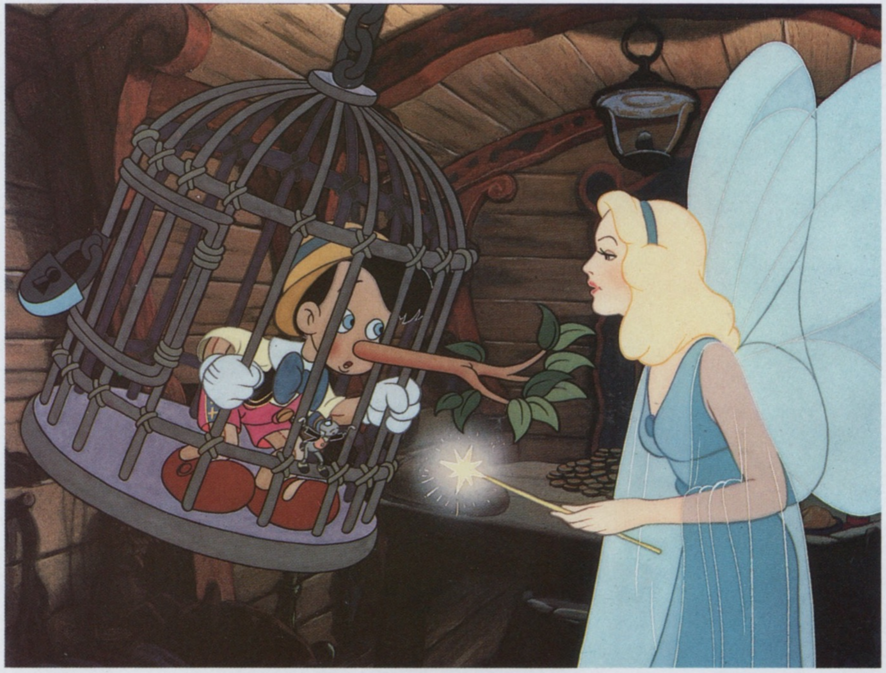

MAKE YOUR DREAMS COME TRUE WITH CHRISTMAS HOME VIDEO FUN!

Take "Pinocchio" home to your kids for Christmas! This year Walt Disney Home Video is offering 21 Disney movies reduced to the low price of $29.95 each. The exciting lineup of classics includes: "Pinocchio," "Robin Hood," "Mary Poppins" and "Old Yeller."

That's not all. If you purchase any of the 21 cassettes mentioned, an all-new special Disney program, "The Walt Disney Comedy and Magic Revue," will be available to customers for just $9.95. This limited edition program is a 30-minute video of magical moments from animated and live-action Disney films.

■

In Search Of The Perfect Christmas Tree

By Jennifer Sieck

Disney Parks Find The Best

Giant Douglas Fir hand-picked for Disney Christmas

Christmas holiday guests stand and marvel at its 50-plus feet of perfection. The exquisitely decorated, symmetrimetrically perfect tree standing in Town Square at Disneyland, literally takes your breath away when you enter the Park. And in Walt Disney World, its twin has just as much impact on holiday visitors.

Where on earth do they find such trees? Do they appear at the zap of Tinker Bell's wand? Or are they constructed by those wizards of magic, the Disney "imagineers"? No, my friends, these are honest-to-goodness 100-or-more-years-old Douglas fir trees from the forests of Mt. Shasta in California, carefully selected and transported to the Theme Parks months before Christmas.

Sebastian Moreno, Supervisor of Decorating at Disneyland, remembers the early years when the Park was decorated for the holidays by an outside contractor. "When the Park took over the project, we attempted to construct one great tree by pirating branches from four others," he recalls.

Dick Chee, Manager of Buildings and Grounds, explains the process of bringing the fir trees to the Parks. "First of all, we send out for bids from vendors to see what's available."

When the bids are in, Moreno travels to the Mt. Shasta region to have a look at the best prospects.

"I come back with instamatic prints of my preferred selections for evaluation by both the Disneyland and Walt Disney World decorating departments," explains Moreno. In September, Moreno returns to the tree area and supervises its cutting and preparation for shipping by truck.

The Disneyland tree can arrive overnight from Northern California. For the Florida trek, "Our vendor uses an elongated truck bed, wraps the entire tree for protection, keeping it wet so that it won't dry out on its long trip across the desert," Chee explained. It takes about six days for the truck and its precious cargo to reach the Florida Park.

Since the tree is viewed from all sides, its natural shape is enhanced by "plugging in" extra branches where there are empty spaces. The tree is then fire-proofed, flocked and decorated with more than 3,000 lights and 2,800 oversized ornaments. Just before Thanksgiving, with the aid of a giant crane, the maintenance crew transports the magnificent tree across

One for Disneyland, another for Walt Disney World

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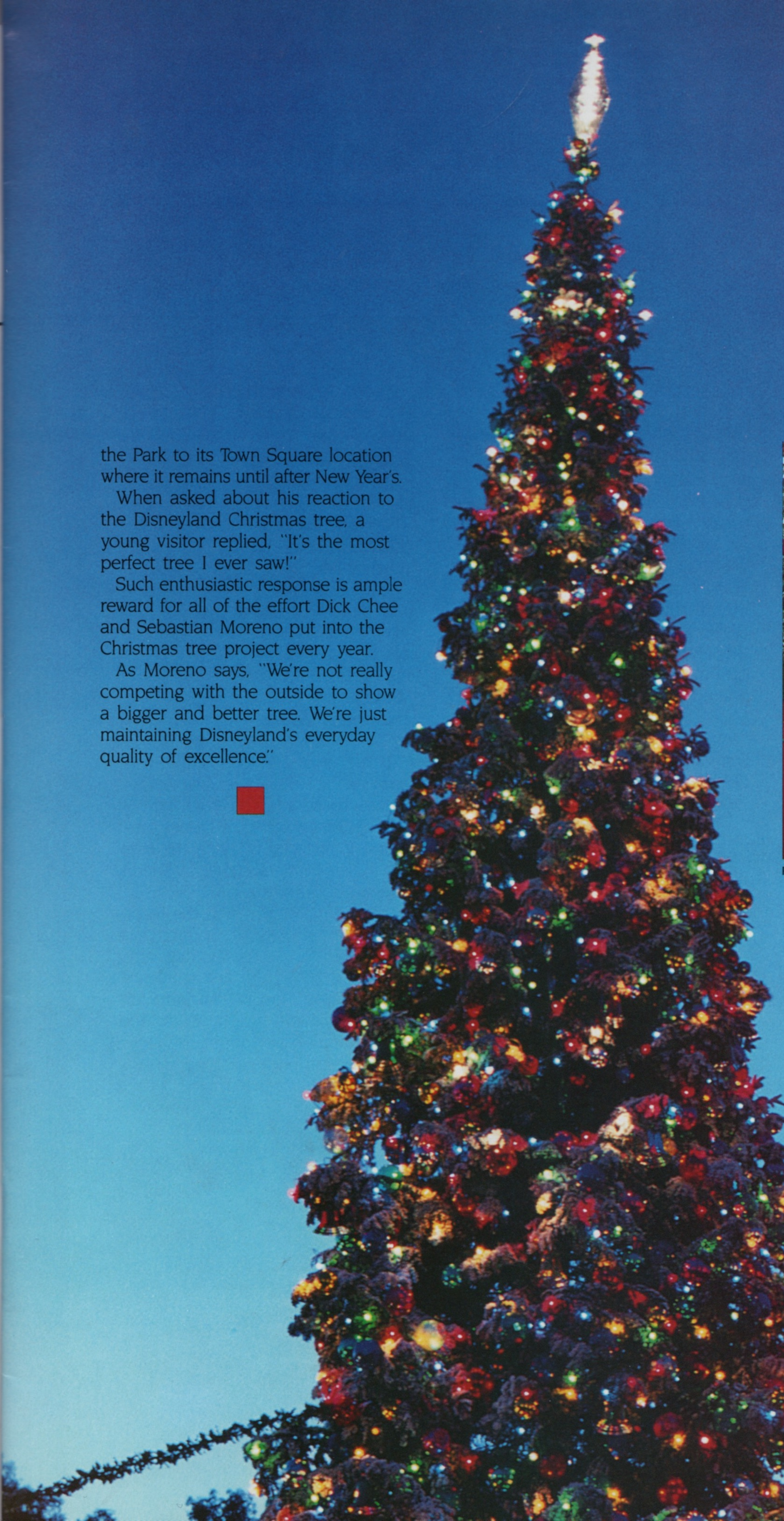
Handled with tender, loving care



the Park to its Town Square location where it remains until after New Year's.

When asked about his reaction to the Disneyland Christmas tree, a young visitor replied, "It's the most perfect tree I ever saw!"

Such enthusiastic response is ample reward for all of the effort Dick Chee and Sebastian Moreno put into the Christmas tree project every year.

As Moreno says, "We're not really competing with the outside to show a bigger and better tree. We're just maintaining Disneyland's everyday quality of excellence."

Park visitor admires oversize ornaments

THE MEN BEHIND THE FUNNY PAPERS

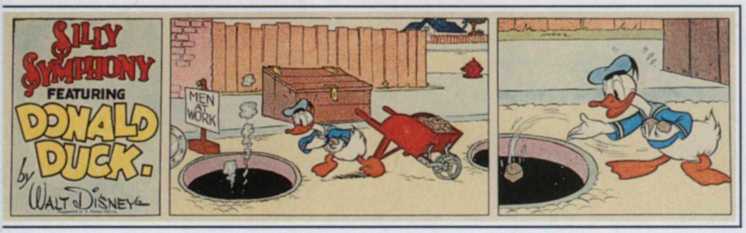
Comic Strip Artists Keep You Laughing

By Jim Fanning

It's an American tradition: bypassing the newspaper's front page and sports section for the "funnies," that uniquely American art form forged out of comedy, characterization and cartooning.

The Walt Disney comic strips are a major part of this continuing heritage. Distributed by King Feature Syndicate, the Disney comic strips have been entertaining readers with fun, fact and fantastic adventure for 55 years. The panel-by-panel escapades of Mickey, Donald, Winnie the Pooh and the others are read daily in newspapers throughout the United States and around the world.

Like jazz and the movies, the comics were created from existing art forms and given a uniquely American twist. Comic art has been around since the caveman decorated his dwelling with drawings. Modern-day Sunday color comics came first, black and white dailies were introduced in the early 1900s, and by the 1930s virtually every American newspaper carried the comics.



Walt Disney was always on the lookout for new arenas of entertainment to explore and in 1929 he realized that his new cartoon sensation, Mickey Mouse, who'd premiered the year before in "Steamboat Willie," would make an ideal comic strip hero. "As I was producing the first strip, Walt recalled, "a letter came to me from King Features wanting to know if I would be interested in doing a comic strip featuring Mickey Mouse. Naturally, I accepted this offer."

Assigning top animator Ub Iwerks as Artist to the daily strips, Disney wrote the copy himself. The New York *Mirror* was so eager to run "Mickey Mouse" that King Features asked Disney's permission to publish even though there was as yet no formal contract. Walt agreed, and the *Mirror* printed the first installment of "Mickey Mouse" on January 12, 1930.

After Ub Iwerks left the Studio in February 1930, Disney asked 25-year-old artist Floyd Gottfredson to draw "Mickey Mouse." What was supposed to have been a temporary two-week assignment turned into a 45-year career for Gottfredson. "Walt just never got around to replacing me," he laughed.

In truth, Disney was too pleased with Gottfredson's work to take him off the infant strip, and he soon turned the copy writing chores over to Floyd as well. "Mickey Mouse" had started with a gag-a-day format. "In early 1930," Gottfredson has written, "King Features asked Walt to change the strip storyline to a continuous adventure with the humorous Disney touch as was the trend in comics strips at that time.

With Gottfredson drawing and writing "Mickey Mouse's" adventurous exploits, the strip's popularity soared. Circulation rose to over 100 newspapers reaching 5 million readers each day.

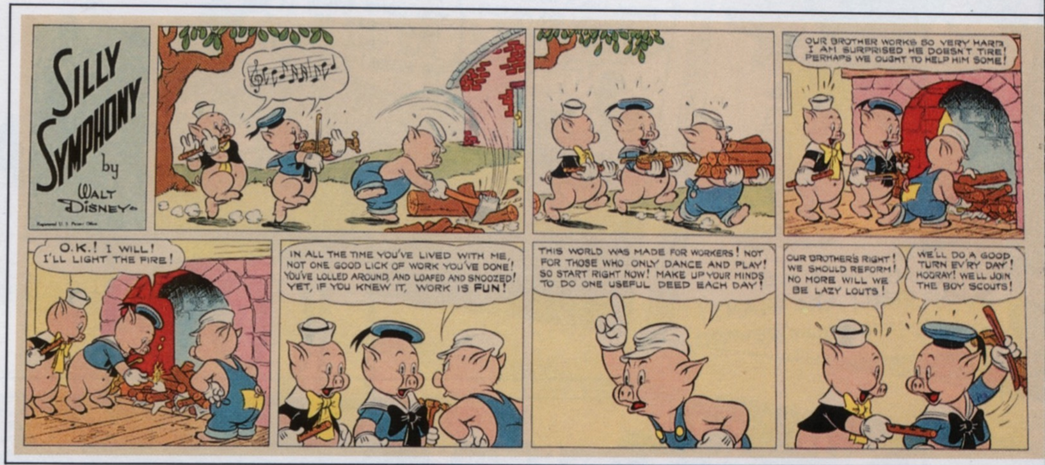
Floyd Gottfredson's grasp of the comic strip medium was phenomenal. Veteran comic artist Dick Moores worked in the Disney comic strip department. "My first job," he recalls, "was to ink Floyd's pencils on 'Mickey.' They were so beautiful I was afraid to touch them."

Producer/Writer Bill Walsh

"Mickey Mouse" was only the beginning of the Disney comic strips. Following Mickey, a second strip became a companion feature to the Sunday "Mickey" page. Entitled "Silly Symphonies," it featured new stories as well as those adapted from the award-winning series of Disney cartoons. Introduced in 1932, the strip ran in the comic sections of Sunday papers for 10 years.

"Silly Symphonies" was the first Disney strip to feature Donald Duck, and the primary "Symphonies" artist, Al Taliaferro, was the first comic artist to draw Donald. Taliaferro felt an instant affinity for the Duck, and as Donald's screen popularity grew by leaps and bounds, the artist pushed for a comic strip the web-footed star could call his own. In 1938, Donald Duck was given his own daily strip, with Al as its artist.

Floyd Gottfredson at Walt's side


SILLY SYMPHONY
by
WALT DISNEY
OUR BROTHER WORKS SO VERY HARD! I AM SURPRISED HE DOESN'T TIRE! PERHAPS WE OUGHT TO HELP HIM SOME!
O.K.! I WILL! I'LL LIGHT THE FIRE!
IN ALL THE TIME YOU'VE LIVED WITH ME, NOT ONE GOOD LICK OF WORK YOU'VE DONE! YOU'VE LOLLED AROUND, AND LOAFED AND SNOOZED! YET, IF YOU KNEW IT, WORK IS FUN!
THIS WORLD WAS MADE FOR WORKERS! NOT FOR THOSE WHO ONLY DANCE AND PLAY! SO START RIGHT NOW! MAKE UP YOUR MINDS TO DO ONE USEFUL DEED EACH DAY!
OUR BROTHER'S RIGHT! WE SHOULD REFORM! NO MORE WILL WE BE LAZY LOUTS!
WE'LL DO A GOOD TURN EV'RY DAY! HOORAY! WE'LL JOIN THE BOY SCOUTS!

Like Gottfredson, Al Taliaferro studied art through correspondence courses. He continued his studies at California Art Institute and was hired by Disney as an inker on the "Mickey Mouse" strip. Along with Carl Barks' comic book work, Taliaferro's conception of Donald set the Studio standard for the Duck on the printed page.

Thanks to the ingenuity of writer Bob Karp and Taliaferro, "Donald Duck" became the most popular and widely circulated of all the Disney strips, appearing at its peak in 322 newspapers; the Sunday page, introduced in 1939, was equally successful. Al Taliaferro drew the strip until his death in 1969; Bob Karp continued writing "Donald" until 1974.

By the early 1950s Disney was producing enough animated and live-action features to run comic strip adaptations on a regular basis. In 1952 a new Sunday page was introduced. Called "Treasury of Classic Tales," it's designed to showcase new Disney films. Since its debut, the "Treasury" has told over 120 classic tales, each continued Sunday to Sunday for about three months. Disney films such as "The Jungle Book," "Tron," "Peter Pan," "Old Yeller" and "The Black Cauldron" have been featured in this series.

A Disney feature was responsible for the introduction of a new color Sunday page in 1945, "Uncle Remus and his Tales of Brer Rabbit," based on "Song of the South," Disney's animated version of Joel Chandler Harris' famous stories.

Two other strips were spinoffs of Disney's animated films. In "Lady and the Tramp," Scamp, the son of the lead characters, steals the final scene. The mischievous puppy was rewarded with his own comic strip, "Scamp," introduced in 1955. The second, "Winnie the Pooh," first appeared on the comics page in 1978.

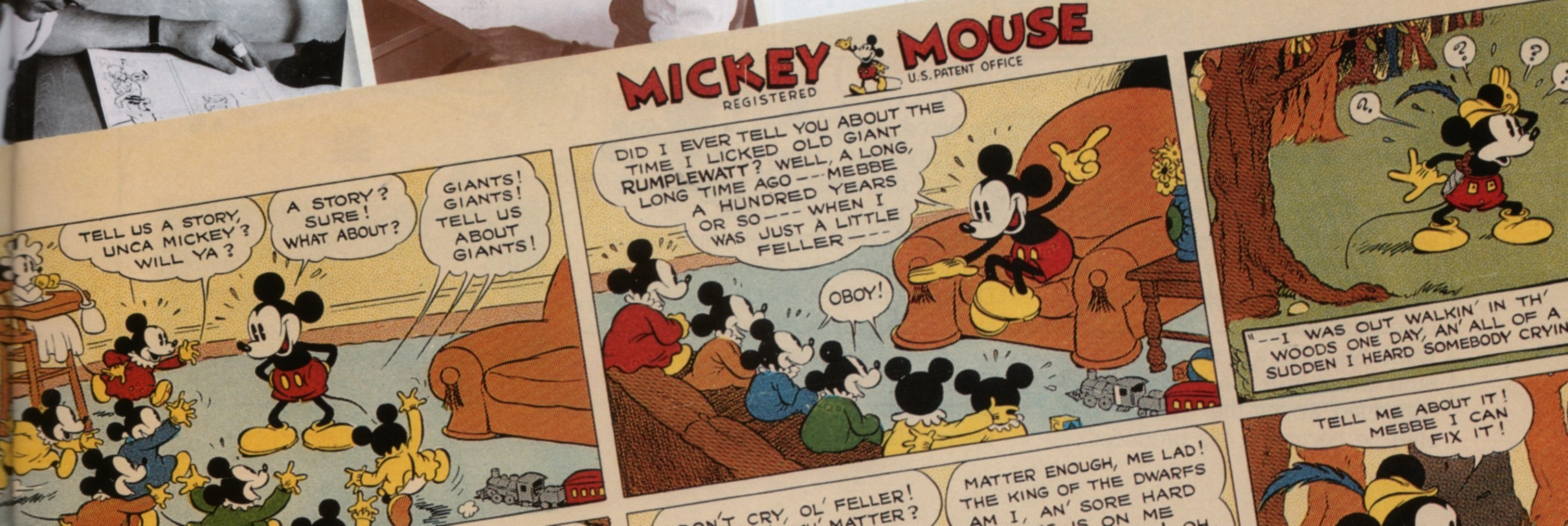
Aside from comic strips, Disney also produced two long-running series of cartoon panels. A panel is a larger, single drawing with a caption. The first Disney panel, "Merry Menagerie," ran daily from 1947 to 1962.

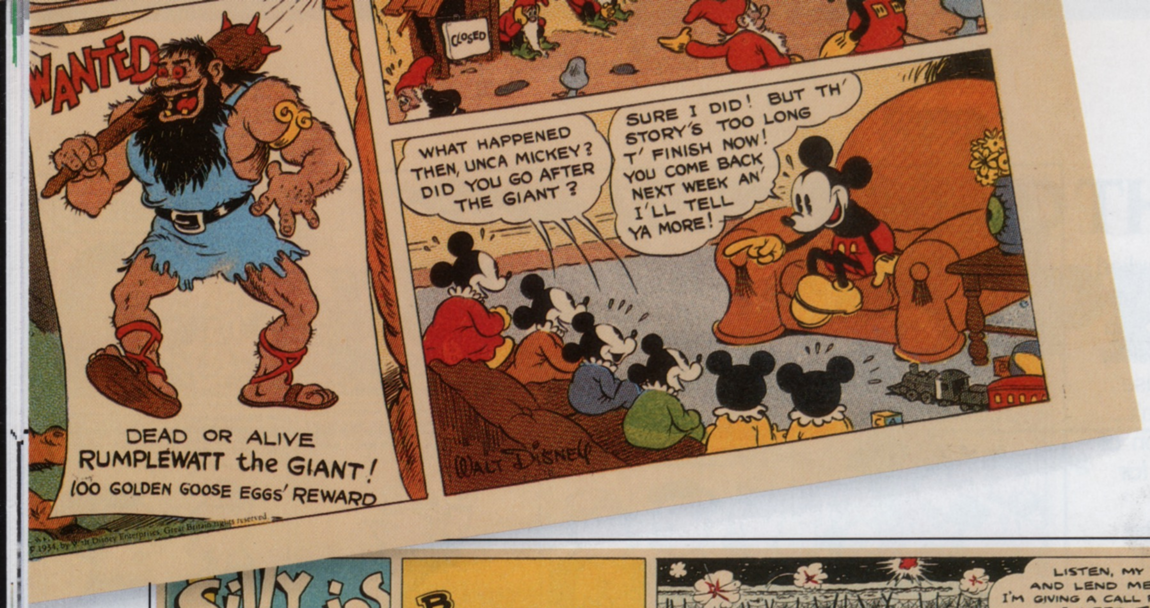
Disney's second panel took a different look at the animal kingdom. "True Life Adventures" had the title and style of Walt Disney's acclaimed documentary series. Like the films, the "True Life Adventure" comic presented an up-close glimpse at wildlife's wonderworld.

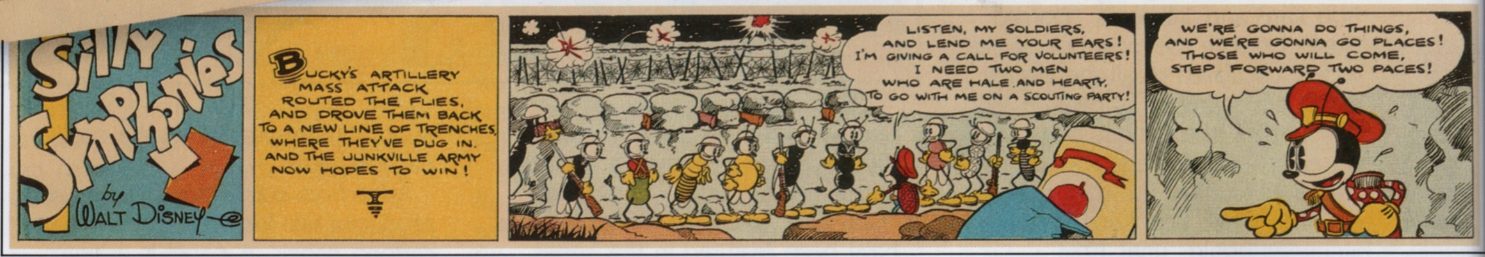
The beautifully detailed illustrations of "True Life Adventures" are by George Wheeler; the feature was written by Dick Huemer. Both men produced the "True Life" panel for its entire run (1955–1973). Dick Huemer brought to "True Life Adventures" the same story skill he contributed to Disney cartoon features.

Comic strip artist Al Taliaferro

Animator Ub Iwerks

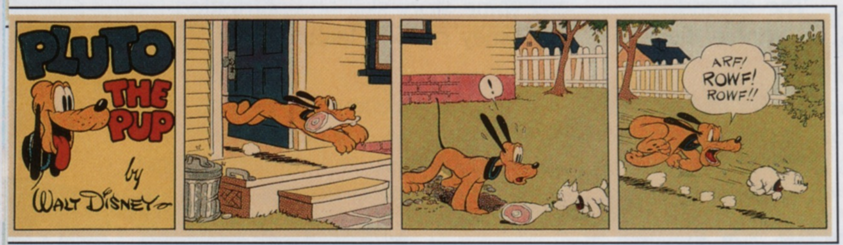

MICKEY MOUSE
REGISTERED
U.S. PATENT OFFICE
TELL US A STORY, UNCA MICKEY? WILL YA?
A STORY? SURE! WHAT ABOUT?
GIANTS! GIANTS! TELL US ABOUT GIANTS!
DID I EVER TELL YOU ABOUT THE TIME I LICKED OLD GIANT RUMPLEWATT? WELL, A LONG, LONG TIME AGO --- MEBBE A HUNDRED YEARS OR SO --- WHEN I WAS JUST A LITTLE FELLER ---
OBOY!
"--I WAS OUT WALKIN' IN TH' WOODS ONE DAY, AN' ALL OF A SUDDEN I HEARD SOMEBODY CRYIN
DON'T CRY, OL' FELLER! 'S MATTER?
MATTER ENOUGH, ME LAD! THE KING OF THE DWARFS AM I, AN' SORE HARD IS ON ME
TELL ME ABOUT IT! MEBBE I CAN FIX IT!


WANTED
DEAD OR ALIVE
RUMPLEWATT the GIANT!
100 GOLDEN GOOSE EGGS' REWARD
CLOSED
WHAT HAPPENED THEN, UNCA MICKEY? DID YOU GO AFTER THE GIANT?
SURE I DID! BUT TH' STORY'S TOO LONG T' FINISH NOW! YOU COME BACK NEXT WEEK AN' I'LL TELL YA MORE!
WALT DISNEY


Silly Symphonies
by WALT DISNEY
BUCKY'S ARTILLERY MASS ATTACK ROUTED THE FLIES, AND DROVE THEM BACK TO A NEW LINE OF TRENCHES, WHERE THEY'VE DUG IN. AND THE JUNKVILLE ARMY NOW HOPES TO WIN!
LISTEN, MY SOLDIERS, AND LEND ME YOUR EARS! I'M GIVING A CALL FOR VOLUNTEERS! I NEED TWO MEN WHO ARE HALE AND HEARTY, TO GO WITH ME ON A SCOUTING PARTY!
WE'RE GONNA DO THINGS, AND WE'RE GONNA GO PLACES! THOSE WHO WILL COME, STEP FORWARD TWO PACES!

Huemer was just one of Disney's major movie talents to work on the comic strips. Roy Williams, veteran animation storyman and the "Big Mooseketeer" on TV's *The Mickey Mouse Club*, wrote the "Mickey Mouse" comic strip for many years. George Stallings, storyman on "Fantasia," "Dumbo," and other Disney films, authored the "Uncle Remus" Sunday page for several years, as did animator Jack Boyd.

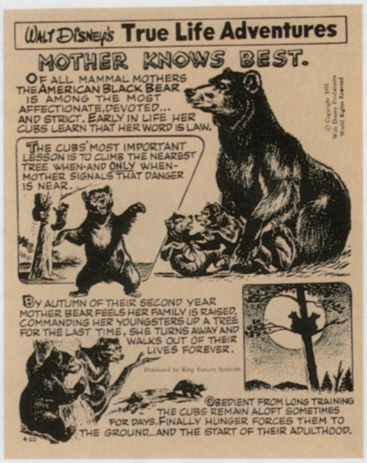
The most noteworthy "movie man" involved with the Disney comics was Bill Walsh. A gifted Writer for Burns and Allen, and Edgar Bergen and Charlie McCarthy, Walsh moved to Disney in the 1940s to write the "Mickey Mouse" comic strip. "In my opinion," Floyd Gottfredson has stated, "he was the greatest Writer we ever had." Producer and Screenwriter for such Disney hits as "The Absent-Minded Professor," "The Love Bug" and "Mary Poppins," Walsh was also a devoted Comic Strip Writer from 1943 to 1968. "He continued writing the 'Mickey' strip after he became a big producer," Gottfredson recalls, "and he didn't want to quit even when he didn't have time for it."


PLUTO THE PUP
by WALT DISNEY
ARF! ROWF! ROWF!!

Disney Humor is Universal

To ensure newspaper deadlines are met, the current Disney comic strip staff works ten weeks in advance on the Sunday pages and six weeks ahead on the daily strips. Writers and artists concentrate on problems and situations common to every culture. The material must be original; no gag can be repeated, even if it first ran 50 years ago. Since the Disney strips are read all over the world, the humor must be international in appeal.

In addition to the five strips turned out for publication 365 days a year, Disney puts out a special Christmas story each holiday season. Designed to be run by newspapers just before Christmas. the black and white daily strip presents characters from the Disney classics in an all-new holiday adventure. The first Yuletide-themed strip, "Peter Pan's Christmas Story," appeared in 1960. Christmas 1984 brought the story of madcap Mr. Toad's ambition to drive Santa's sleigh.


WALT DISNEY'S True Life Adventures
MOTHER KNOWS BEST.
OF ALL MAMMAL MOTHERS THE AMERICAN BLACK BEAR IS AMONG THE MOST AFFECTIONATE, DEVOTED... AND STRICT. EARLY IN LIFE HER CUBS LEARN THAT HER WORD IS LAW.
THE CUBS' MOST IMPORTANT LESSON IS TO CLIMB THE NEAREST TREE WHEN-AND ONLY WHEN-MOTHER SIGNALS THAT DANGER IS NEAR.
BY AUTUMN OF THEIR SECOND YEAR MOTHER BEAR FEELS HER FAMILY IS RAISED. COMMANDING HER YOUNGSTERS UP A TREE FOR THE LAST TIME, SHE TURNS AWAY AND WALKS OUT OF THEIR LIVES FOREVER.
OBEDIENT FROM LONG TRAINING THE CUBS REMAIN ALOFT SOMETIMES FOR DAYS. FINALLY HUNGER FORCES THEM TO THE GROUND...AND THE START OF THEIR ADULTHOOD.
Distributed by King Features Syndicate

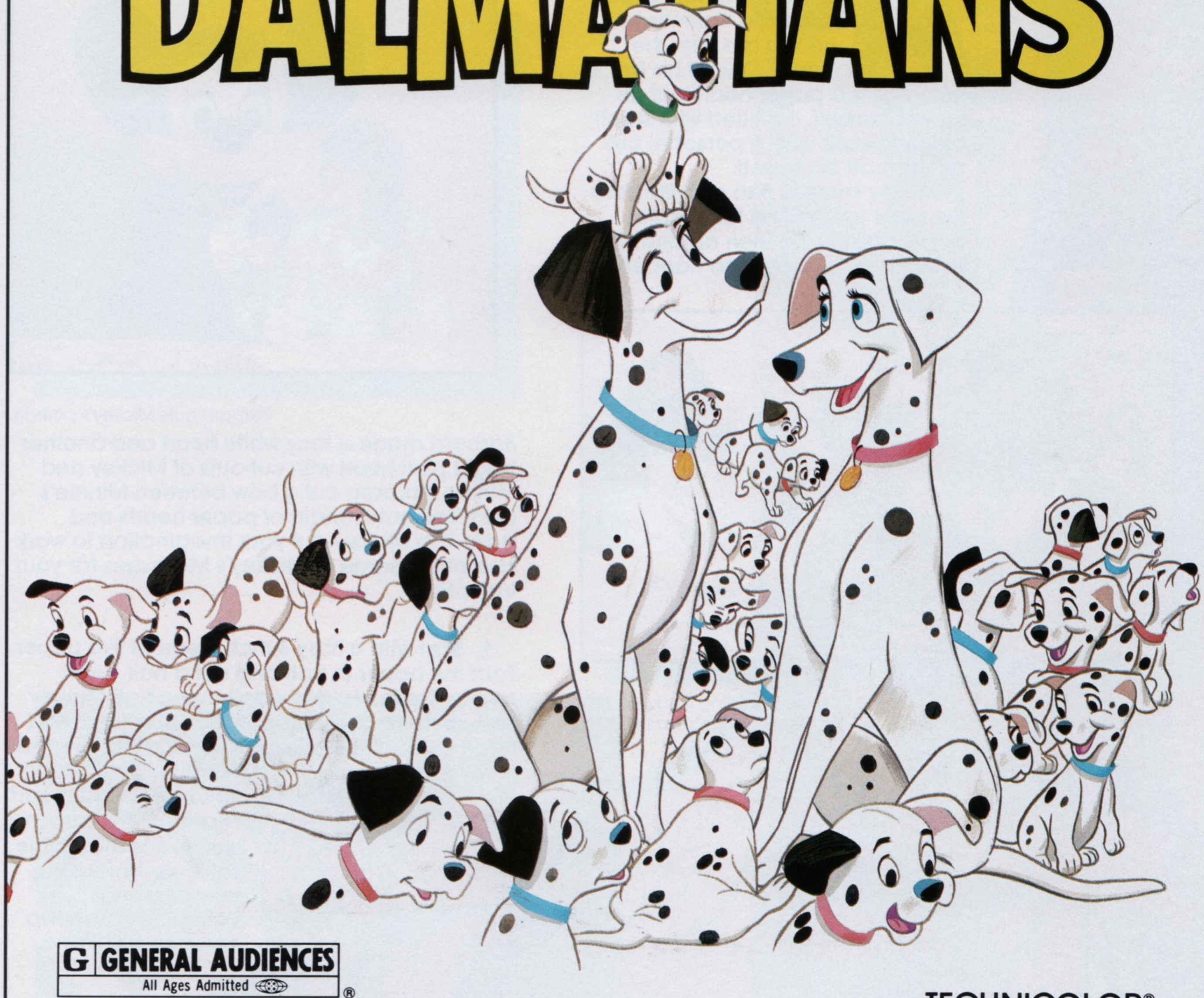
This holiday season, the Disney Christmas comic strip features Pongo and Perdita, the canine heroes of "101 Dalmatians," as they foil a Christmas scheme cooked up by Cruella de Ville.

Around Christmas, look for holiday messages from favorite Disney characters in your daily newspaper's comic strip pages. Or enjoy the everyday examples of art and humor combining two great American traditions: the "funnies" and Walt Disney.

■

LUCKY MICKEY BUCKS
PLAY MONEY
5
5
P.M.
DON'T MAKE A PIG O'YERSELF!

WALT DISNEY'S
101
DALMATIANS



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COMING FOR THE HOLIDAYS TO THEATRES EVERYWHERE.

MICKEY'S

Mickey sends lots of personalized Valentines . . . no two are ever the same. One of his favorite cards is a paper heart that he makes himself. It is filled with small cut-out hearts and a personal cut-out portrait of himself.

Mickey showed Ben and Barbara the steps for making his simple paper hearts and then all kinds of exciting ideas began to happen.

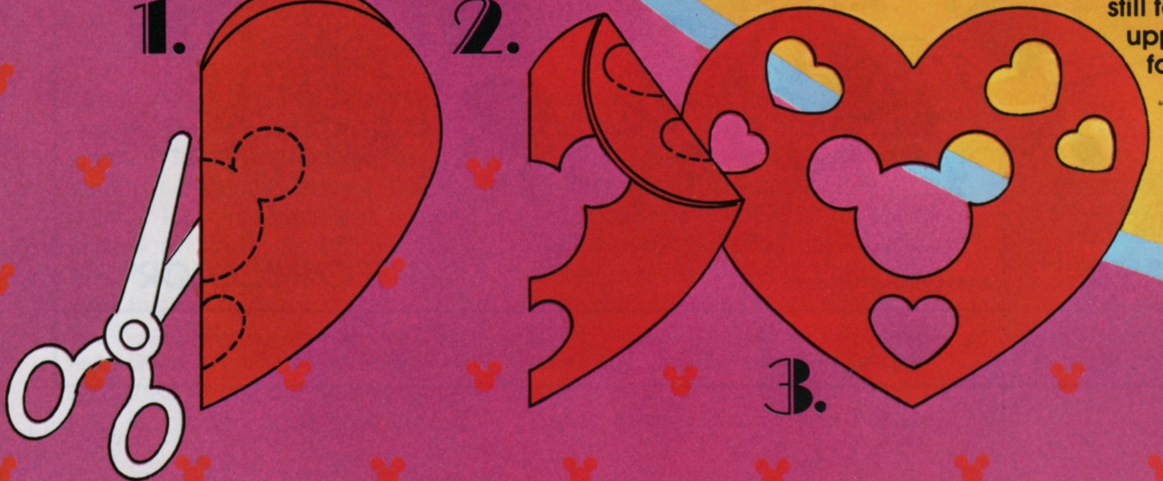
Barbara cuts Mickey's portrait.

Ben cuts a paper chain of hearts filled with Mickey's portrait.

Lots of folding and cutting made Barbara's lacy heart.

Barbara made a lacy white heart and another bright pink heart with cut-outs of Mickey and Minnie. Barbara cut a bow between Minnie's ears. Ben cut a chain of paper hearts and gave it to Mickey. Put your imagination to work and make some of Mickey's Messages for your Valentine.

1. Start with a 6 by 8 inch piece of red paper. Fold the paper in half and cut a half heart shape. On the folded edge, cut a half Mickey Mouse head and ears shape. Cut a small half heart below the Mickey head. 2. With the heart still folded, fold again the upper curves of the heart forward. Cut additional half hearts along this fold. 3. Unfold this very personal Valentine . . . no two are ever the same.



MESSAGES

Mickey loves bold letters. With a big round pointed brush filled with "creamy" bright colored paint, he brushes simple messages across paper hearts. You can make these cards too. Practice your penmanship with a brush and soon you'll be painting colorful messages that fill a paper heart with letters you'll love.

I LOVE YOU
I LOVE YOU
GOSH!
Gosh!

Mickey practices his brush lettering.

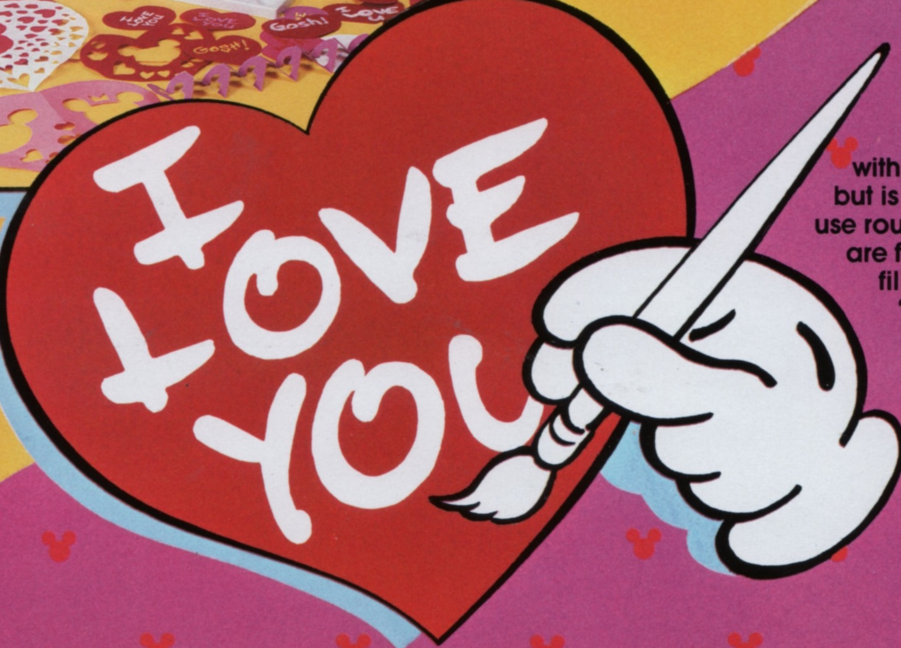
Ben and Barbara working together.

Gosh!

LOVE LETTERS

Learning to write colorful letters with the brush takes a little practice but is simple and fun. Disney's artists use round-pointed sable brushes that are firm and hold their shape when filled with paint. Paint should be "creamy". Poster paint works well for lettering, has bright color and is easy to clean up. Use all capital letters and short messages. Use the brush boldly to create your own personalized Valentines.

Produced and photographed by Dawn and Max Navarro.



BORN TO

Backstage Teamwork Brings

For years, music and dance have played a vital role in the fun and fantasy of Walt Disney entertainment... from "Fantasia's" madcap ballet to the rooftop leaps in "Mary Poppins." It's a treasured tradition that, thanks to a host of dedicated professionals, is still going strong in lavish musical productions on stage and on parade throughout Disneyland, Walt Disney World and Tokyo Disneyland.

One of the key people involved in those productions is seasoned veteran Barnette Ricci—a vivacious, effervescent young woman who has chosen dancing as a way of life. Starting with ballet lessons with the late David Lichine, to performing with the *Young Americans*, to helping create Disneyland's popular "Kids of the Kingdom," Ricci's life has revolved around choreography and the art of the dance.

Show Director/writer/choreographer Ricci has served Walt Disney Productions for over 16 years. And to hear her talk about her work, creating hours of on-stage excitement with a Disney flair, it almost sounds easy.

"It's already there in my head," she explains. "I can see the 'big picture,' envision the feeling, color and the costumes, and later, the dance steps."

This deceptively simple process she describes is actually a complex sequence of events that may eventually involve hundreds of people, hundreds of hours and one essential ingredient that pulls it all together: teamwork.

It begins with the music. "If the music has already been composed, it's much easier to flesh out the concept," Ricci admits.

With ex-musical director Jack Eskew, Ricci has produced shows for Disney Theme Parks and beyond, including her proudest achievement to date, "The Magical World of Disney," a sparkling

O DANCE

Magic To Disney Stages

musical triumph in New York City's famed Radio City Music Hall.

The show, with a set design by Emmy Award nominee Charles Lisanby, was a salute to classic Disney animation as seen through the eyes of three spellbound youngsters.

As Disney Characters, the famous Rockettes recreated favorite scenes from such classics as "Alice in Wonderland" and "Dumbo." Together with a supporting cast of 41 singers and dancers, each hand-picked by Ricci from over 700 aspiring applicants, the cast totaled a whopping 77 performers.

But for the Disney team, that's a minuscule figure.

This Christmas, as in years past, some 350 dancers, clowns, jugglers, unicyclists and acrobats will perform in Disneyland's annual holiday spectacular, "Fantasy on Parade," with each individual unit being separately choreographed like a show within a show.

Meanwhile, across the Park on the Videopolis Stage, near "It's a Small World," the Entertainment Division staff will be launching yet another yuletide family favorite titled, "The Magic of Christmas", starring Scrooge McDuck.

At the same time, Ricci and company will be working on an all-new show called "The Great Rock Circus", slated to open in January as part of Disneyland's upcoming Circus Days celebration.

Then there's the entertainment for the Walt Disney Studios annual awards banquet to be planned.

Evidently, once you've put together a Super Bowl halftime show or a Bicentennial pageant at the Los Angeles Memorial Coliseum starring 5,000 performers, knocking out a parade and three stage shows at the same time is no big problem.

"That was an experience," Ricci says

(*continued*)

"Kids of the Kingdom" chorus line leans towards Ricci's direction

panabeam
panabeam

with a smile, remembering the Pageant. Relying heavily on a talented—and extremely patient—team of 10 assistants, she drafted marchers and dancers from every high school drill team and drama club in the Los Angeles area. Hours of dance instruction culminated in a giant dress rehearsal at Griffith Park and finally the show itself.

"But at least we *had* a dress rehearsal," Ricci adds. Two years ago, Ricci coordinated the grand opening ceremonies at Tokyo Disneyland, a task involving a cast and crew of hundreds, most of whom received Ricci's direction through a translator.

"I had no way of knowing if the technicians really understood what I was trying to convey to them," says Ricci, "but I figured I'd find out at tech rehearsal." Wrong. Two solid weeks before the opening, Tokyo was deluged with rain. There was no tech rehearsal and no dress rehearsal.

Amazingly enough, to Ricci's relief, all facets of the production worked perfectly, making a very favorable impression on the opening day crowd.

Ricci frequently has a hand in costume design, collaborating with people like Alyja Kalinick, Disneyland's costume designer for the past five years. For a recent blockbuster on the Space Mountain Stage, "Show Biz Is," Kalinick came up with 14 costume changes for a cast of 10 within a 30-minute show.

Audience response is, of course, part of Ricci's reward. Another part is the mutual admiration given her by the thousands of young performers who come from around the country and return year after year to work with her. Still another is knowing that routines and productions she has helped create may be performed at one or more of the three Disney Theme Parks for years to come.

But for all her many accomplishments, the answer to the question: "how does it all happen?" seems to elude Barnette Ricci. How are the wheels put in motion that finally result in a crowd-pleasing Disney musical production of gigantic proportions?

"All I can tell you is that it's like a big puzzle," she explains. "And, working with little pieces or models, it's somewhat like a jigsaw puzzle. Eventually, with the help of all these terrifically talented people, it all seems to fit together."

A difficult challenge for some. But not for someone with courage enough to teach a complicated dance routine to a character with feet like Goofy's.

Rehearsal meeting: chorus and show director

Ricci shows the "Kids" how it's done

Goofy claims he was born to dance, too

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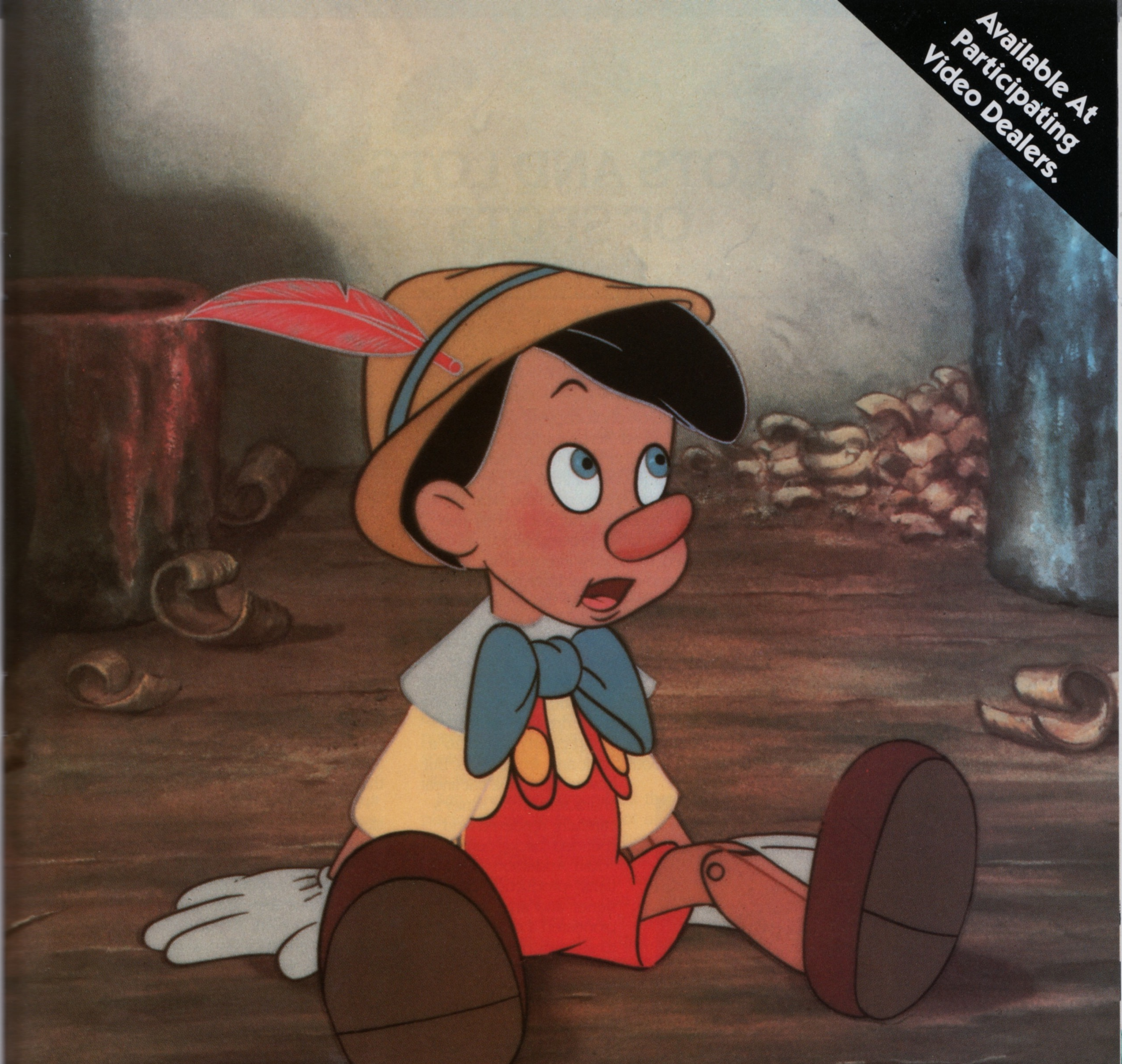

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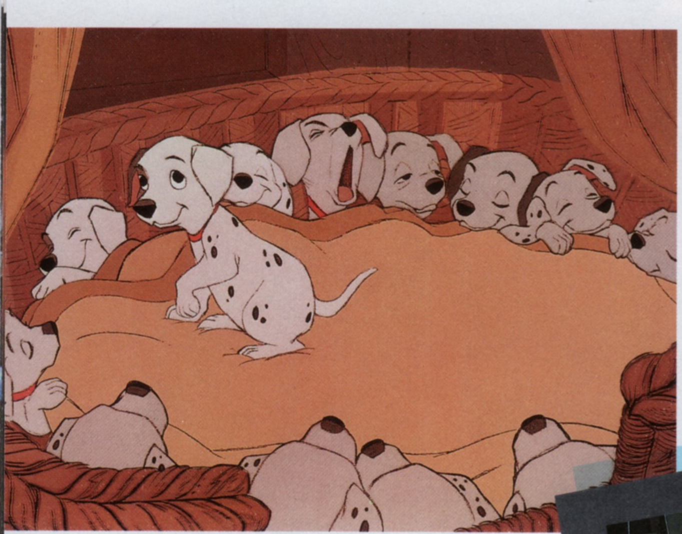
LOTS AND LOTS OF SPOTS

by Jim Fanning

"101 Dalmatians" Returns this December

It's a dogs-eye view of a bunch of delightful Dalmatian puppies trying to save their skins from devious dognappers. And it might have been your favorite childhood movie. You'll get a chance to see it again this Christmas (starting December 20) when Walt Disney's "101 Dalmatians" returns to your local movie theater.

On its original release in 1961, critics recognized "101 Dalmatians" as a daring artistic departure from previous Disney animated features. The film's linear, graphic design captures the spontaneity of the animator's original drawings. This new "look"—incorporated into the future Disney features, helped save Disney animation from extinction. It had to do with economy.



Puppies go night-night

A few years previous, the exorbitant cost ($6 million) and sleepy box office response to Walt's 1959 masterpiece, "Sleeping Beauty," had threatened to halt the production of cartoon features entirely.

Veteran animator Ub Iwerks found a lower-cost solution in the innovative Xerox photocopying system. Using a modified Xerox camera, Iwerks developed a system to electronically reproduce the animators' pencil drawings directly onto the clear plastic "cels" used in animation. This new "Xerography" process all but eliminated the costly intermediate step of hand-inking the drawings onto cels. One side effect of the system is the dark, heavy Xerox line that duplicates the penciled animation drawing's unpolished look. The Xerox line replaces the graceful delicacy of the hand-inked lines with the appearance of a pen-and-ink drawing—a crisp elegant look particularly suited to a film about black and white dogs. But how to blend the flat linear characters with Disney's carefully rendered and rounded backgrounds?

Ken Anderson, "Dalmatians" production designer and art director, pioneered a new approach to animation backgrounds by placing all the details in Xerox line on a covering cel.

"We drew our characters as dimensionally as you could imagine. We drew them as round as possible so they would *walk* in a three-dimensional space. But we were stuck when we painted them. They had to be painted in flat areas." Anderson explained.

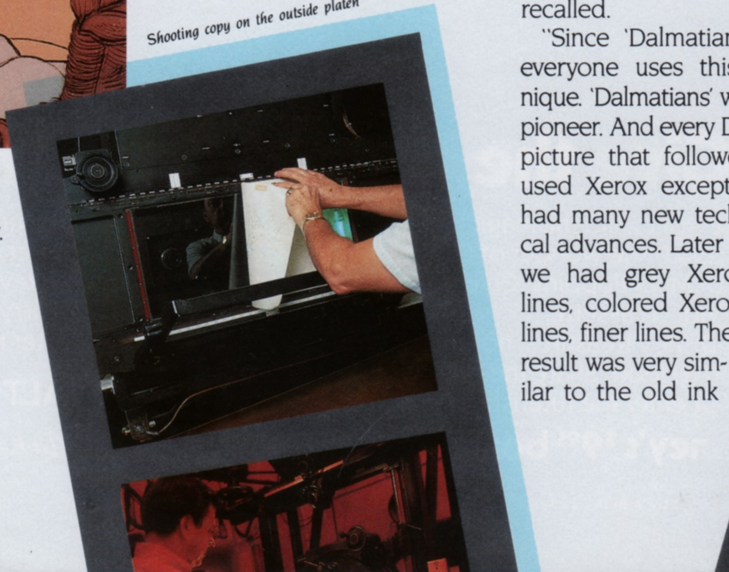
"So here are two things happening at once—characters and setting," he went on. "We'd take things drawn in a round way, work in a round space, paint it flat and put them in a softly-painted background which has no relationship to these characters. And you'd immediately know that this was an animated creature in a soft-painted world. So why not use the same technique in the backgrounds that we used in the Xerox animation?"

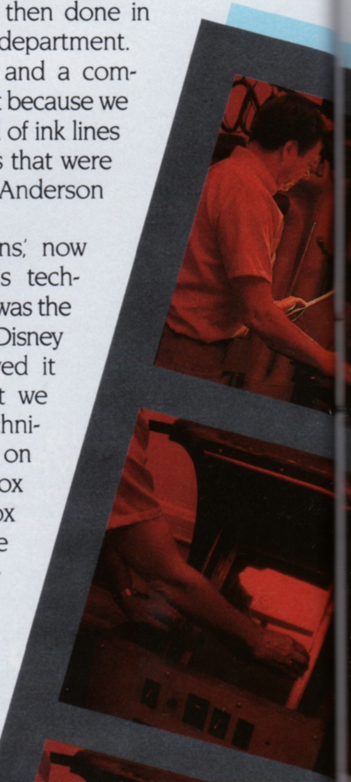
Per Anderson, the artists went a step further. They drew everything in the background just as dimensionally as they were drawing characters, but painted them with cel paints. The backgrounds were then done in the ink and paint department.

"It was cheaper and a completely unified effect because we used the same kind of ink lines in the backgrounds that were in the characters." Anderson recalled.

"Since 'Dalmatians,' now everyone uses this technique. 'Dalmatians' was the pioneer. And every Disney picture that followed it used Xerox except we had many new technical advances. Later on we had grey Xerox lines, colored Xerox lines, finer lines. The result was very similar to the old ink

Shooting copy on the outside platen





Animators used live models

and paint method, but much cheaper, much faster."

In contrast to "Sleeping Beauty" and the earlier Disney features, the human characters of "101 Dalmatians" are animated as broad caricatures of real people. "They are drawn with a looseness which was new to Disney features," writes Christopher Finch in *The Art of Walt Disney,** "no attempt being made to imitate photographic reality. Elbows and knees are not always where they should be according to anatomy books, but everything works."

In keeping with its fresh graphic style, "101 Dalmatians" was the first Disney cartoon feature to have a contemporary story. Based on the popular book by Dodie Smith, the story was developed by Bill Peet, the first storyman to receive sole credit on a Disney feature. Peet worked on many of the Disney classics, including "Fantasia," "Dumbo" and "Song of the South."

The plot of "Dalmatians" shifts from domestic comedy to the adventurous intrigue of dognapping. Cruella de Ville, that flamboyantly self-centered eccentric obsessed with coats made from Dalmatian fur, masterminds the crime involving the 15-puppy family of Pongo and Perdita. The brave parents enlist the aid of the *Twilight Bark*, a cooperative scheme among the dogs of England to transmit emergency news via barking relays.

Once alerted, an animal kingdom intelligence operation, headed by an ancient shaggy canine named Colonel, springs into action.

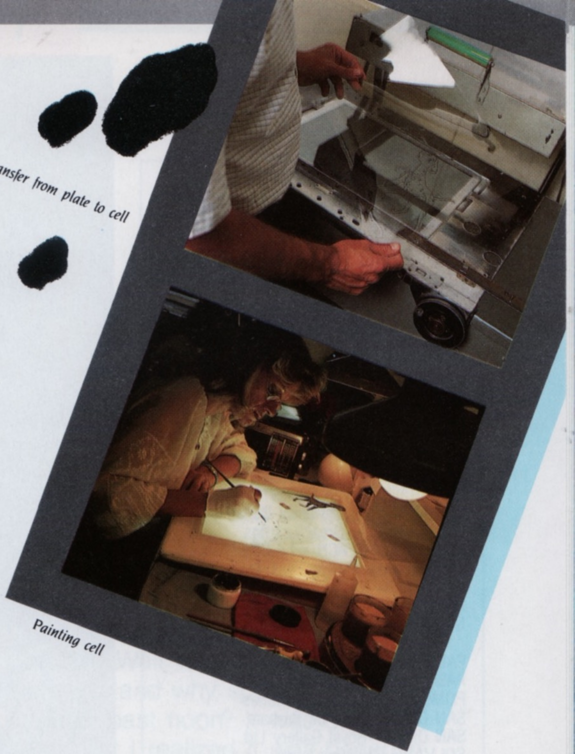
Together these creatures battle crafty Cruella in an exciting rescue effort that puts many live-action thrillers to shame. The sequence in which Pongo and Perdita hide 99 disguised puppies right under Cruella's evil eye is a masterpiece of suspense that would do Hitchcock proud.

The story on this Disney classic would not be complete without giving the vital statistics on those famous spots. Pongo has 72, Perdita 68, (she's designed with less spots to give her a more feminine and delicate look) and each of the 99 puppies has 30. The grand total of spots drawn for 113,760 frames of film is 6,469,952.

Ken Anderson remembers that placing those spots was not an easy thing to do. "Each dog's spots were thought of like a constellation of stars. There was a pattern on each side of the dog and it had to be anchored by a key spot. It was like applying a moving decal that would fit the perspective changes as the animal moved."

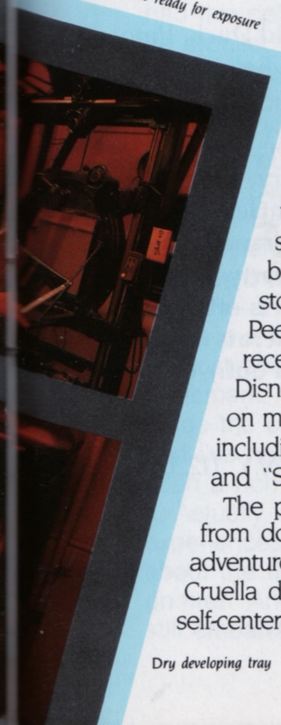
He concluded, "But by working out a constellation, something that looked good in every position, we'd pick out one that would be a focal point. We'd know that this one spot always goes here. Then this next one is only so far from it, and the next one is only so far from that, etc. It was an enormous job!"

See how many spots you can spot this Christmas when you see the delightful "101 Dalmatians," filmed in Technicolor and re-released by Buena Vista Distribution Company, Inc.



Transfer from plate to cell

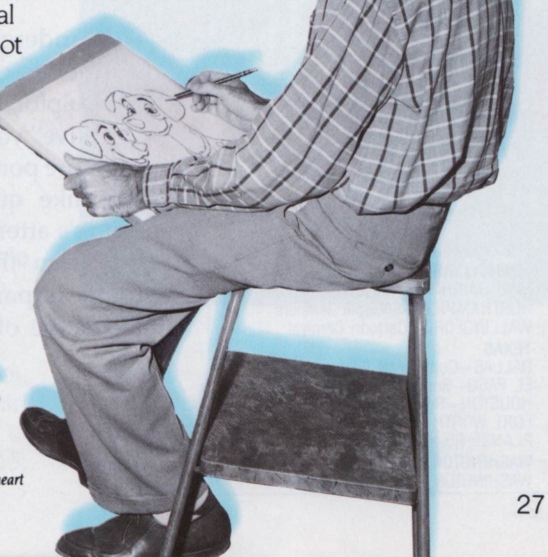
Painting cell



Charged plate ready for exposure

Dry developing tray

Dalmatians are hams at heart



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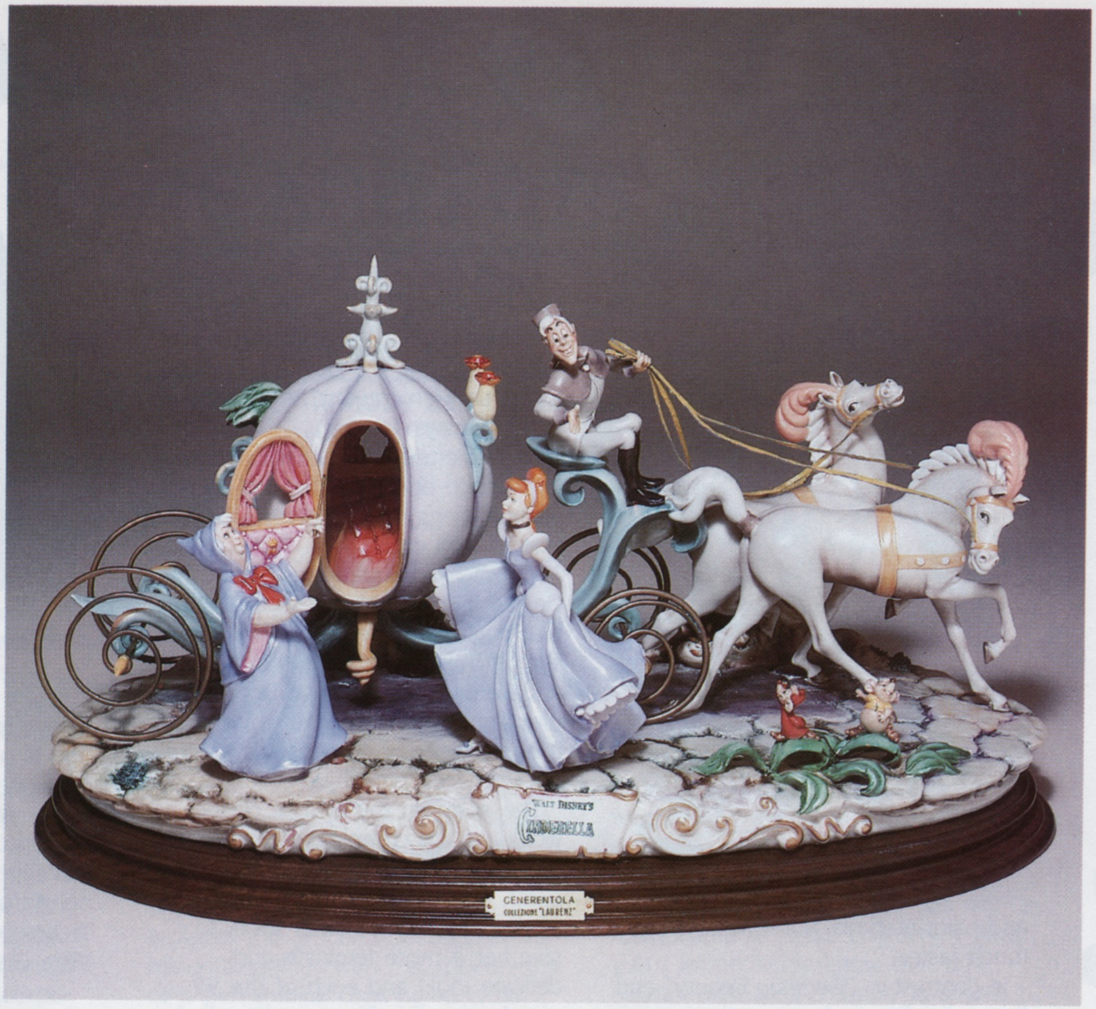
*New York: Harry N. Abrams, Inc., 1973



Cinderella and her Fairy Godmother as portrayed in the famous Disney film.
Model LZD65 Edition limited to 2,500 Group is 13″ high x 23″ wide x 12″ deep.
Suggested retail price: $2,500.00

No wonder the Prince fell in love with Cinderella.

You will, too. For this Capodimonte rendition of Cinderella, as portrayed in the Disney film, captures all the beauty, romance and timeless appeal of one of fairyland's most beloved characters.

The Cinderella group is the latest in the Disney series created by an outstanding Italian sculptor, Enzo Arzenton. The figures are so "alive" you have to remind yourself that they are porcelain, not flesh and blood. This lifelike quality comes partly from Arzenton's attention to minute detail, but mostly from the spirit which a master sculptor imparts to his works. It is characteristic of the entire Disney series which now includes Donald Duck, Pinocchio, Snow White and the Seven Dwarfs, and The Sleeping Beauty.

Cinderella can now be seen at the retailers listed here. Do try to get there before the stroke of midnight lest her coach turn into a pumpkin, the prancing horses into mice and her lovely party dress into rags. (Also this Cinderella is offered in a quite limited edition and there is no telling how quickly it will be sold out.)

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Telephone (718) 492-0200

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LA MIRADA— Lynn Becker
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LOS ANGELES—Great Lengths
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SAN DIEGO—Royal Gallery Ltd.
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LAS VEGAS—Serendipity in MGM Hotel
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MAN ON FIRE

by Bobbi Dorsch

It was the middle of the Depression when an out-of-work sketch artist named Ken Anderson wandered into the Walt Disney Studios. He'd seen a sign out front that said "Mickey Mouse," and his wife Polly suggested he go inside and ask for a job.

Anderson was hired on the strength of his beautiful paintings and sketches he'd done in Europe while earning a degree in architecture.

Walt found the talent he was looking for in the young animator. Within a short time, Anderson landed a key position on a short called "The Three Little Kittens" in which Walt wanted to tell the story from the cat's point of view with unique camera movements. Anderson's efforts resulted in a very successful cartoon, a new title as Art Director in charge of layout and design, and a close working relationship with Walt Disney that would last through a career that spanned half a century.

Anderson, a modest, soft-spoken man whose eyes flow warmly when talking about Walt, recalls, "He told me one day, 'Ken, I know you've had this college education, you're an architect and everything, but I want you to know one thing. If you have a secret ambition to make the name Ken Anderson famous, I think you ought to know right now that you should get out and get to doing it! Because if you're going to stay here, you've got to be dedicated to making just one thing famous—the name *Walt Disney*. That's our bread and butter. It's not just because it's me. It's our trademark.' Right then and there I made the choice to stay with Walt and I've never regretted it. It was such a rich experience."

Actually, it was several rich experiences. "Did I ever tell you about the time I set his mustache on fire?" Anderson shakes his head, still embarrassed by the memory.

Disney veteran animator, Ken Anderson

America had gone to war and the Disney Studios was making movies for the armed forces. Anderson was assigned as Art Director for Alexander De Seversky's "Victory Through Airpower" campaign.

"The day of my big storyboard presentation happened to be my birthday. I was a heavy smoker at the time and Polly had given me a new lighter which I had accidently overfilled with lighter fluid.

"I was on one side of Walt, Seversky was on the other, and the room was packed with Navy brass. I was waiting for Walt to give me the cue to start when Walt put a cigarette in his mouth. So I took one out too, and I pulled out my new lighter so I could give him a light. When he turned his head away from me, I waited with the lighter until he turned back. But when he did, he turned right into the flame! It burned his mustache like a singed chicken. His nose got black, and he jumped up with a yell and sailed out of there. All the brass left and I sat there all alone. I was the saddest guy in the world.

"Words can't express how terrible I felt. I went home and threw the lighter away, threw my cigarettes away and never smoked again. Polly persuaded me to go back to work the next day. So I went back but the word had gotten out, so people shunned me. At about 9:45, Walt phoned and asked me if we could have lunch at 12:15. In those days, we had just one big cafeteria. Everyone ate there. So we had a real nice lunch together. Walt's mustache was of course gone completely. And I kept wondering, why did Walt want to eat lunch with me and why specifically at a quarter past noon? It was only later that I realized it was because he knew everybody would be in the cafeteria by that time. They would all see us together, and they would know that everything was all right."

Anderson also remembers, "Walt did not invite close friendships...yet he was the best friend you could have. When I suffered a stroke a few years back, nothing was too good for me. While convalescing at home, I called him several times with ideas for the Park and Studio, and he'd say, 'For God's sake, Ken, we just want you to get well. You can come up with ideas when you come back.'

"To me, Walt Disney was the only real genius I've ever had the privilege of knowing. He was a man with a vision and probably the most important individual I've ever known...no holds barred. I still miss him."

Walt, sans mustache

Bobbi Dorsch is a Los Angeles free-lance writer and regular contributor to DISNEY NEWS and THE DISNEY CHANNEL magazine.

THE COUNTRY BEARS GET A BREAK

by Betsy Richman

New Christmas Show Debuts

The stars of Country Bear Jamboree have been delighting guests at Walt Disney World and Disneyland since their debut in 1971 and 1972, respectively. Last year at Christmastime, the bears introduced a new show at Disneyland to help celebrate the season in Bear Country. Opening after Thanksgiving and continuing into the New Year, "The Country Bear Christmas Special" spread the Christmas cheer throughout Disneyland, proving the bears' versatility as performers. This year, the show will again bring smiles to Disney guests.

"The idea for Country Bear Christmas was the result of collaboration between Dave Feiten and myself," says Michael Sprout, Show Designer at WED Enterprises. WED is the "Imagineering" branch of the Disney organization responsible for the master-planning, design and engineering of all attractions for the Disney Parks. "We both really liked Country Bear Jamboree, and talking about it one day, we decided that those poor bears must be getting tired of singing the same songs over and over. We decided to try our hand at developing a concept for a new show that would place the bears in an entirely different context." It's not difficult to imagine bears in snowy terrain, and thus, Country Bear Christmas, with its holiday scenes and songs, was born.

"We treated the bears as a repertory company, and wrote a new play for them. Costumes, scenery, songs, dialogue and movement are the elements of the show, and once we changed those, we had the equivalent of a skilled troupe of actors cast in a new play. Each bear fit into his or her role so easily, it wasn't hard to think of ways they'd talk, dress or sing in another environment," says Feiten, also a Show Designer at WED.

For the Christmas show, props transform the theater as well as the bears. Garlands, holly, tinsel and Christmas decorations are used to deck the halls of the theater.

The ensemble of characters remains the same in this cabaret show. Henry, the master of ceremonies, sets the scene: "The snow's softly fallin'...the stockin's are hung...and comin' from the kitchen there's the sweet smell of turkey and yams!" Once the traditional holiday sights and aromas are established, the players take over with a holiday medley of songs, both traditional and original. Sprout and Feiten worked very closely with George Wilkins on the music, and except for traditional songs, the lyrics are the result of a close collaboration among the three of them.

Rufus, the behind-the-scenes "stage manager," is a new character created for Country Bear Christmas. Somewhat clumsy, Rufus is the scapegoat blamed by the bears throughout the show for any mishaps.

Liver Lips, the irrepressible star long-remembered for his version of "My Woman Ain't Pretty (But She Don't Swear None)" in Country Bear Jamboree, makes his debut here as a rock 'n roll Santa, complete with a flashy red sequined coat and black patent hip belt. "I'm the fat guy with the presents/Gonna shake your Christmas tree.../Baby that's me," are a few of his subtle and humorous lines.

Shaker, the plaintive singer of "How Long Will My Baby Be Gone" in Country Bear Jamboree, is dressed as a polar bear in white fur, and escorts a penguin frozen in a block of ice. Shivering, he sings a blue-lipped "Blue Christmas." Mercifully, Henry brings the curtain down quickly, and heats things up with Bunny, Bubbles and Beulah, the Andrews Sisters-like trio who regaled Country Bear Jamboree audiences with their bubbly "All the Guys That Turn Me On Turn Me Down."

Big Al, famous for his curdling version of "Blood On the Saddle," is dressed as the Baby New Year in a diaper and sash with an icebag protruding from his party hat. Singing "Another New Year," Big Al suffers through it as he has since 1972.

Christmas scene in "Country Bear Christmas"

"Another New Year/And I'm lonely and low,/Since you stole my heart.../And my truck and my dough."

During "Winter Wonderland," amid the whoops of the startled cast, Wendell's gun goes off, richocheting around the theater, and shattering the lights. Big Al continues to sing, oblivious to the disturbance. Begging Rufus for some light, we hear the same scurrying footsteps behind the scenes, and the crashes and

HAPPY NEW YEAR 19

Big Al belts out "Another New Year"

thuds now associated with the Bear Band's new stage manager.

After a few false starts, Henry's spotlight clicks on again, and the seasoned master admonishes the audience to bundle up and keep warm. Arguing to the end, Max and Melvin are set straight by Buff, who threatens to pull the plug on both of them. Order restored, the hosts of "The Country Bear Christmas Special" bid their audience happy holidays and good-bye—until next Christmas comes around.

"We don't throw the old show away," says Feiten. "We just put it into hibernation for the future."

The Christmas Special was so successful that Sprout and Feiten immediately put their heads together and came up with a new vehicle for the ursine crew, opening this January at Disneyland. From one holiday to another is an easy leap for a bear, and "Country Bear Vacation Hoe-Down" shows the bears at ease in idyllic vacation settings, from the sea to the mountains to the desert.

"Rufus is also our 'stage manager' in this show, but this time he's more visible...or I should say, audible. He's a scapegoat for the cast," says Sprout. "Henry's the MC again—he does a good job of holding the whole motley crew together."

The Five Bear Rugs roll out the opening carpet with their version of "The Great Outdoors."

Max and Buff are raring to go, but Melvin's snoring through the introductory number. He wakes up in time to join the rest of the boys and the Five Bear Rugs in a song, followed by Trixie, in a frilly sun dress and straw hat. "Life's No Picnic Without You" is her melancholy song, as she wails, a la Crystal Gayle, over being alone with "A loaf of bread, a jug of wine...and seven thousand ants."

Wendell's a typical tourist this time, with a loud sport shirt and a beat-up hat. He's busy operating a flash attachment with a working strobe light connected to one of the many cameras, all of them rather antique, slung around his neck. He's here to entertain the crowd with his latest batch of vacation slides, but unfortunately, the Country Bears have seen his show once too often, and they groan in unison.

Liver Lips, our Elvis impersonator in the Christmas Special, continues in the role of a '50s rocker—a rock climber, that is. Equipped with sequined lederhosen and an electric guitar, Liver Lips is harbored to his mountain by a rope tied around his waist, frayed nearly to the breaking point. "On The Rocks," his paean to love, allows him to practice his yodeling, a themed rocker howl that proves particularly disturbing to Henry.

A skunk, immediately following the song "Rocky Top," by the Five Bear Rugs, creates instant pandemonium backstage as Dude, plagued by a bee, appears to mourn his state of affairs with "It's Unbearable."

Thunder ushers in Teddi Barra, looking none the worse for the weather in a yellow slicker, hat and boots. With an umbrella to protect her, she launches into 'Singin' In The Rain," with some help from Henry.

Vanishing with her usual invitation to an abashed Henry, Teddi Barra is replaced by the Five Bear Rugs, who are clustered around a nighttime campfire complete with flickering fireflies. Zeke recites a scary story as little Oscar clutches his teddy bear in fright. Zeke's story is apparently too realistic; by the end of the story, total darkness has descended on the site, and the bears have sought refuge in the surrounding woods.

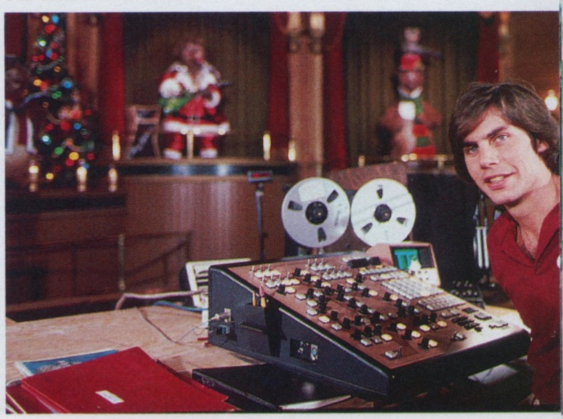
From the darkness, Big Al emerges with the aid of a spotlight. Outfitted with a compass, binoculars, canteen and map, Big Al is obviously lost, as the state of his torn clothes attests. His song, "I Got Lost on My Way to Your Heart," is rendered more plaintive by the baying of wolves heard in the distance. At this point, the skunk sighted earlier by the Five Bear Rugs makes another appearance, causing mayhem as the panicked voices of Zeke, Zeb, Dude and Tenn are heard backstage.

Proclaiming himself "an old song an' dance man," the skunk sings "Waitin' for the Robert E. Lee" and tap-dances with great vigor on Henry's hat. With great presence of mind, Henry decides the show's the thing, and leads the rest of the cast in "Thank God I'm a Country Bear," taking some license with John Denver's lyrics.

By this time, the skunk is in a fine mood and urges the cast to continue with another song. Henry decides it's time to have a little talk with the skunk, as the rest of the cast escapes backstage. After all, what's a vacation without a few surprises from the great outdoors?

"Country Bear Vacation Hoe-down" will play at Disneyland and Walt Disney World until Christmas, '86. Any plans in the works for another Country Bear scenario after that? The wide grins of Sprout and Feiten lead one to think that Bear Country has just bearly begun.

Dave Feiten at the control board



THE LIVING SEAS

Dedicated to Discovery

It will be the largest (5½ million gallon) salt-water "Ocean Environment" in the world.

It will process 40,000 gallons of salt water per 60 seconds.

It will contain over 200 varieties of Coral Reef sealife—from the miniature to the mighty, tiny zooplankton to giant sharks.

It will also inform guests of the research efforts of underwater exploration, incorporating within its "Seabass Alpha" the use of 40 video demonstrations. It will feature huge viewing windows where guests can spend as much time as they wish watching the critters of the Coral Reef, and experiments conducted by real divers *and* undersea robots.

And it will even show the dramatic effects of wave action on our shores with a dramatic cross-section visualization of the dynamics of wave motion.

Disney animation has been called into play in four displays to communicate—in entertaining shows—special information about the world's oceans. Two mini-rover submersibles will perform in the underwater world of the coral reef—to the amazement of visitors watching through acrylic windows during and after their ride into this underseas kingdom aboard 2-passenger vehicles. Guests will also watch the teeming life in the reef from terraced seating in the underwater Coral Reef Restaurant, specializing in fresh seafood.

Many other dramatic surprises await the first visitors to "The Living Seas" when it opens on January 15, 1986 at Epcot Center in Walt Disney World.

Hurried pace to open "The Living Seas"

Presented by United Technologies Corporation, "The Living Seas" is an exciting culmination of a decade of dedication on the part of various "Imagineers," artists, engineers, writers, marine biologists architects, landscapers, planners, film makers and many more. These are the creative people of WED (Walt Elias Disney) Enterprises, the Walt Disney Productions team responsible for the "Imagineering" (master planning, design, engineering and production) of Disney's Outdoor Entertainment projects.

And because of the project's importance, it also bears the mark of many eminent authorities about the seas—from the Woods Hole Oceanographic Institute to the National Geographic Society to the U.S. Navy.

Kym Murphy has been with the Living Seas project for 10 years now and has seen it go through more changes than a new-born baby. He remembers well its on-again, off-again roller status.

"On a couple of occasions I was told that if I received a good job offer from somebody else, I should consider taking it because 'The Living Seas' might in fact, never be built." Murphy recalls.

Murphy is a unique individual. With a broad background in marine and fresh water biology and water chemistry, his experience in the management and technical direction of Sea World parks in Florida, California and Ohio, as well as Marineland of the Pacific in California, qualified him as just the right person to be the original Project Manager for "The Living Seas."

Currently, Murphy is Corporate Manager of Marine Technology and will soon be directing the overall operations of the new attraction when it opens in January.

One of Murphy's many responsibilities was to find and capture the critters who were to inhabit the Coral Reef environment. There are no plastic fish here, bobbing and swimming on cue. These are the real thing.

"The biggest task we have, other than just collecting all these fish, is acclimating them to a new environment," says Kym. "That's why we leased Walker Island in the Florida Keys, to serve as an aquatic base and holding area until they go into the pavilion. You could say it's kind of an aquatic *green room* in terms of this cast waiting to go on."

Another Imagineer who ranks in the admiralty of "The Living Seas" is Project Show Designer/Producer Tim Delaney. Having worked on the attraction since 1978, Delaney has been one of the main forces behind the conceptual development of the entire pavilion.

Dolphins love to be stroked

"When it's finished," says Delaney, "'The Living Seas' will be the largest single facility ever dedicated to exploring man's relationship with the ocean."

Much of Tim Delaney's original artwork, the basis for most of the pavilion's design, has been translated into working drawings by Show Set Designer Brock Thoman, another long-time Seas team member.

"Working with these people has been a real lesson," says Thoman, "for them and for me. When you're dealing with 185,000 square feet of space, there's room enough for a lot of great show ideas and designs. The key is to bring them all together and make them work!"

And make them fit. That responsibility fell upon Allen Moyer, Project Engineer. Unique in design, "The Living Seas" has presented Moyer with a myriad of monumental engineering challenges.

"In order to maintain a maximum temperature of 70° in the heat of summer, we had to use liquid nitrogen instead of ice, to cool the concrete," said Moyer.

When you're talking about pouring 12,000 cubic yards of concrete and reinforcing it with 850 tons of steel, you've got to keep your cool.

Brock Thoman designs the sets

During his five years on the Seas team, Production Designer Cory Sewelson constructed the entire pavilion in a miniature model. And then rebuilt it again.

And filmmaker Paul Gerber, whose successful film "Symbiosis" has been playing at The Land in Epcot Center for over three years now, has had to focus his cameras on the wonders of nature, this time from a different angle—underwater!

Meanwhile, the search still goes on in the waters of the Caribbean for new and additional talent—the fish who will get star billing and will call this dramatic new attraction their home.

Editor's note: the upcoming Spring issue of Disney News will feature an in-depth (pun intended) story on the fascinating shows and exhibits which are part of the new "Living Seas" attraction.

Project Manager Kym Murphy (left), Project Engineer Allen Moyer, Project Show Designer Tim Delaney

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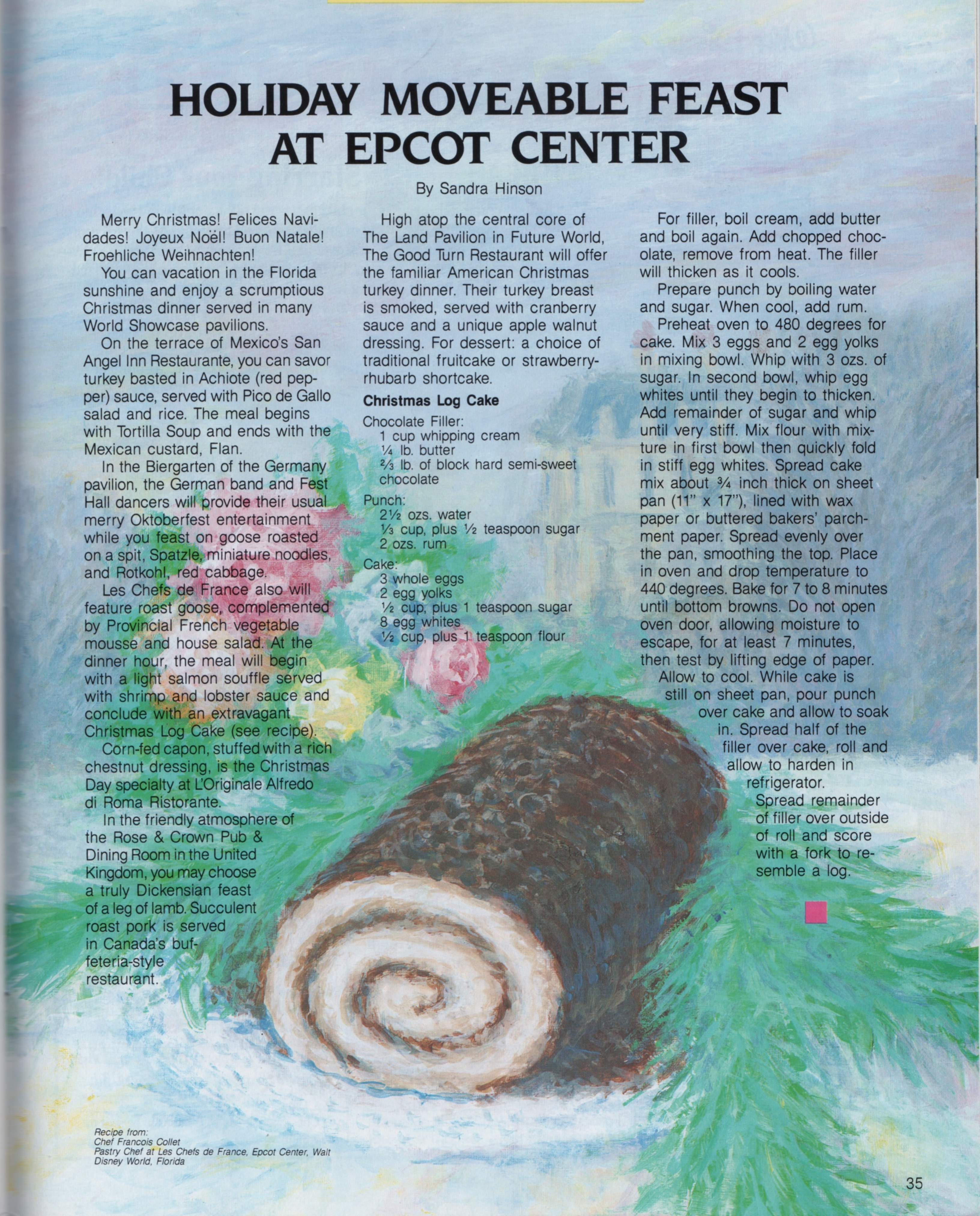
HOLIDAY MOVEABLE FEAST AT EPCOT CENTER

By Sandra Hinson



Merry Christmas! Felices Navidades! Joyeux Noël! Buon Natale! Froehliche Weihnachten!

You can vacation in the Florida sunshine and enjoy a scrumptious Christmas dinner served in many World Showcase pavilions.

On the terrace of Mexico's San Angel Inn Restaurante, you can savor turkey basted in Achiote (red pepper) sauce, served with Pico de Gallo salad and rice. The meal begins with Tortilla Soup and ends with the Mexican custard, Flan.

In the Biergarten of the Germany pavilion, the German band and Fest Hall dancers will provide their usual merry Oktoberfest entertainment while you feast on goose roasted on a spit, Spatzle, miniature noodles, and Rotkohl, red cabbage.

Les Chefs de France also will feature roast goose, complemented by Provincial French vegetable mousse and house salad. At the dinner hour, the meal will begin with a light salmon souffle served with shrimp and lobster sauce and conclude with an extravagant Christmas Log Cake (see recipe).

Corn-fed capon, stuffed with a rich chestnut dressing, is the Christmas Day specialty at L'Originale Alfredo di Roma Ristorante.

In the friendly atmosphere of the Rose & Crown Pub & Dining Room in the United Kingdom, you may choose a truly Dickensian feast of a leg of lamb. Succulent roast pork is served in Canada's bufferteria-style restaurant.

High atop the central core of The Land Pavilion in Future World, The Good Turn Restaurant will offer the familiar American Christmas turkey dinner. Their turkey breast is smoked, served with cranberry sauce and a unique apple walnut dressing. For dessert: a choice of traditional fruitcake or strawberry-rhubarb shortcake.

Christmas Log Cake

Chocolate Filler:
- 1 cup whipping cream
- ¼ lb. butter
- ⅔ lb. of block hard semi-sweet chocolate

Punch:
- 2½ ozs. water
- ⅓ cup, plus ½ teaspoon sugar
- 2 ozs. rum

Cake:
- 3 whole eggs
- 2 egg yolks
- ½ cup, plus 1 teaspoon sugar
- 8 egg whites
- ½ cup, plus 1 teaspoon flour

For filler, boil cream, add butter and boil again. Add chopped chocolate, remove from heat. The filler will thicken as it cools.

Prepare punch by boiling water and sugar. When cool, add rum.

Preheat oven to 480 degrees for cake. Mix 3 eggs and 2 egg yolks in mixing bowl. Whip with 3 ozs. of sugar. In second bowl, whip egg whites until they begin to thicken. Add remainder of sugar and whip until very stiff. Mix flour with mixture in first bowl then quickly fold in stiff egg whites. Spread cake mix about ¾ inch thick on sheet pan (11" x 17"), lined with wax paper or buttered bakers' parchment paper. Spread evenly over the pan, smoothing the top. Place in oven and drop temperature to 440 degrees. Bake for 7 to 8 minutes until bottom browns. Do not open oven door, allowing moisture to escape, for at least 7 minutes, then test by lifting edge of paper.

Allow to cool. While cake is still on sheet pan, pour punch over cake and allow to soak in. Spread half of the filler over cake, roll and allow to harden in refrigerator.

Spread remainder of filler over outside of roll and score with a fork to resemble a log.

Recipe from:
Chef Francois Collet
Pastry Chef at Les Chefs de France, Epcot Center, Walt Disney World, Florida

Walt Disney's

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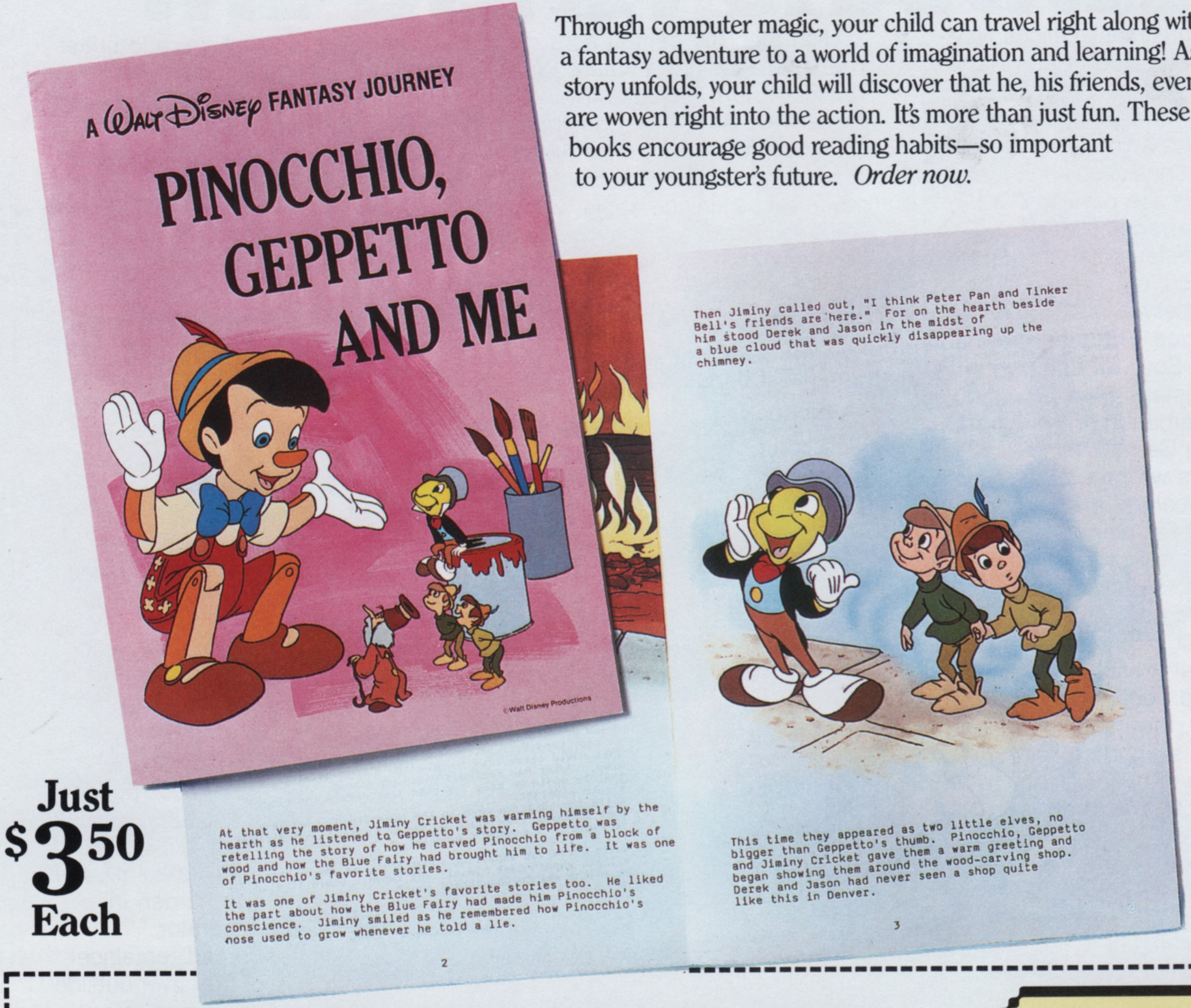
Through computer magic, your child can travel right along with Pinocchio on a fantasy adventure to a world of imagination and learning! As this exciting story unfolds, your child will discover that he, his friends, even favorite pets—are woven right into the action. It's more than just fun. These personalized books encourage good reading habits—so important to your youngster's future. *Order now.*



At that very moment, Jiminy Cricket was warming himself by the hearth as he listened to Geppetto's story. Geppetto was retelling the story of how he carved Pinocchio from a block of wood and how the Blue Fairy had brought him to life. It was one of Pinocchio's favorite stories.

It was one of Jiminy Cricket's favorite stories too. He liked the part about how the Blue Fairy had made him Pinocchio's conscience. Jiminy smiled as he remembered how Pinocchio's nose used to grow whenever he told a lie.

2

Then Jiminy called out, "I think Peter Pan and Tinker Bell's friends are here." For on the hearth beside him stood Derek and Jason in the midst of a blue cloud that was quickly disappearing up the chimney.

This time they appeared as two little elves, no bigger than Geppetto's thumb. Pinocchio, Geppetto and Jiminy Cricket gave them a warm greeting and began showing them around the wood-carving shop. Derek and Jason had never seen a shop quite like this in Denver.

3

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Personalized Disney Storybook Designed for Children Ages 2–10

Makes a Great Gift

Yes! Send me a personalized PINOCCHIO, GEPPETTO AND ME Storybook starring the children listed below. I've enclosed ____________ $3.50 for each book, postage and handling included (Colorado residents add sales tax). I understand that if I'm not delighted, I may return them for a FULL REFUND.

CHILD #1
First Name ____________
☐ Boy ☐ Girl
Last Name ____________
Address ____________
Apt. # ____________
City ____________
State ____________
Zip ____________
Pet's Name & Type ____________
Friend's Name ____________
☐ Boy ☐ Girl

CHILD #2
First Name ____________
☐ Boy ☐ Girl
Last Name ____________
Address ____________
Apt. # ____________
City ____________
State ____________
Zip ____________
Pet's Name & Type ____________
Friend's Name ____________
☐ Boy ☐ Girl

IMPORTANT! Please Complete:
Your Name ____________
Address ____________
City ____________
State, Zip ____________
☐ Check ☐ Money Order ☐ Visa
☐ MasterCard
Card No. ____________
Exp. Date ____________
☐ Check here if you wish books to be sent to your address.

TWO FOR ONE PRICE VACATIONS

As if one vacation weren't enough to help you rest and relax, Premier Cruise Lines is now ready to offer you two vacations for the price of one.

It's all part of The Magic Vacation Combination; a double vacation on one of the most beautiful, luxurious cruise ships in the world for three nights and four nights at the Vacation Kingdom of the World.

You can cruise any Friday year-round to Nassau and the Out Islands for three nights from Port Canaveral and then spend four days in Central Florida free.

The cruise is aboard Premier Cruise Lines' *Star/Ship Royale*, which boasts comfortable accommodations, seven lively lounges, a swimming pool, a casino, superb cuisine and top-name entertainment on every exciting sailing.

Premier Cruise Liner

The Central Florida vacation is four nights at a deluxe hotel near the Walt Disney World Resort, a rental car for seven full days with unlimited mileage, a 3-Day World Passport to the Magic Kingdom and Epcot Center at Walt Disney World, and admission and a tour of NASA's Spaceport USA at the Kennedy Space Center.

Prices start at just $645 for these two vacations. And remember, Magic Kingdom Club members receive an additional 10% discount.

For more information, contact the Magic Kingdom Club Travel Center at P.O. Box 600, Lake Buena Vista, FL 32830, (305) 824-2600.

Fun shopping in Orlando International Airport

ORLANDO'S FIRST-RATE AIRPORT

As recently as 1962, the Orlando, Florida airport was nothing more than a small concrete block building with one makeshift ticket counter, two rest rooms and a Coke machine. Passengers would buy their tickets and then wait in their cars for their flights.

Today, the new $300 million Orlando International Airport, opened October 2, 1981, is the fastest growing airport in the country and, next to Tokyo-Narita Airport in Japan, the fastest growing airport in the world.

Not surprisingly, Orlando's sleek, ultra-modern airport was necessitated by the opening of Walt Disney World in 1971. Consider this: Orlando's airport serviced 561,000 passengers in 1971; in 1972, the year after Magic Kingdom Park opened, that figure jumped to more than 1 million—an increase of over 80 percent in just one year.

The Great Hall, the centerpiece of the terminal, is filled with Disney merchandise shops, a drugstore with 24-hour pharmacy service, a French bakery and excellent restaurants.

Orlando International Airport now welcomes over 9 million travelers annually, all in the warmth and comfort of a modern, cosmopolitan air terminal, the fitting complement to Walt Disney World, the Vacation Kingdom of the World.

ENTICING MKC VACATION PLANS

Did you know the Travel Center also offers a host of value-packed vacation plans that can take you to such enticing locales as Hawaii, Mexico, the Orient and the Pacific Northwest?

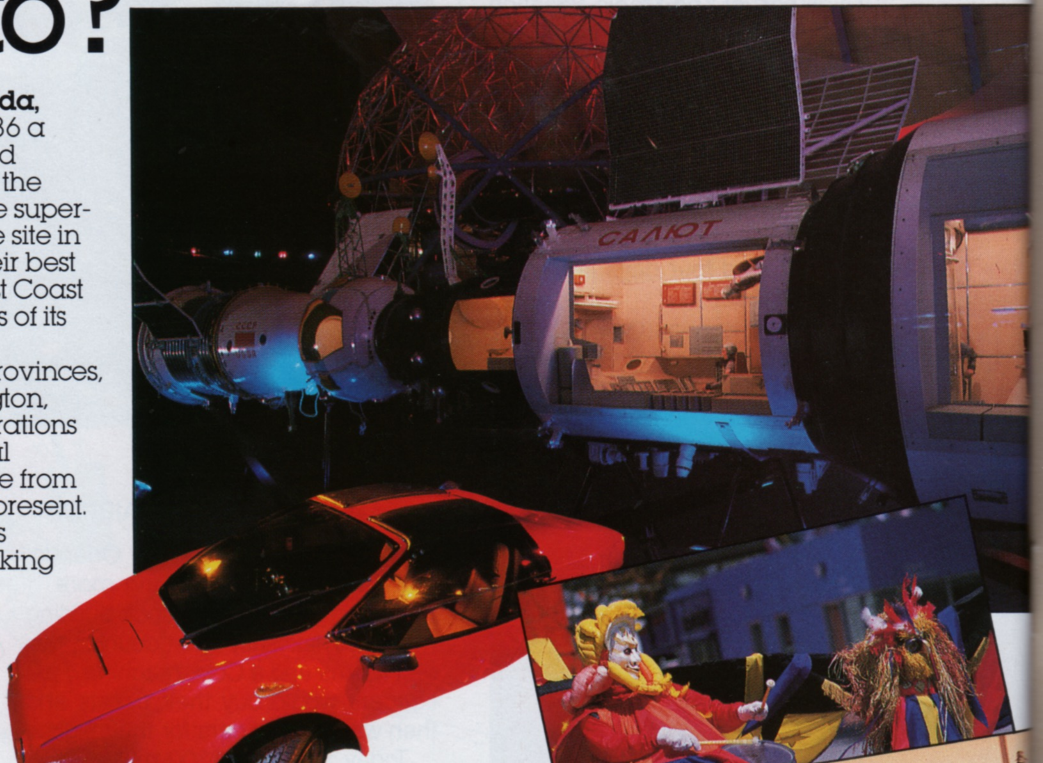
Each tour has been carefully planned to provide you with the best hotel accommodations available and time to explore your destination in a relaxed, unhurried manner.

One of the more intriguing vacation destinations offered by the Magic Kingdom Club is the Far East Orient 13-night tour featuring stops in Japan and Hong Kong.

For 1986, the Magic Kingdom Club has added the rugged natural beauty of the Pacific Northwest to its vacation list, with trips to EXPO 86, the Canadian Rockies and Alaska's Glacier Bay.

Stop by your personnel or recreation office and pick up a copy of the *1986 Magic Kingdom Club Membership Guide.* Or contact the Magic Kingdom Club Travel Center at P.O. Box 4180, Anaheim, CA 92803, (714) 520-5005.

What in the world are the U.S.A., the U.S.S.R. and the People's Republic of China coming to?



EXPO 86, in Vancouver, Canada, that's what! May 2 to October 13, 1986 a wondrous world in motion will unfold before your eyes. For the first time in the history of World Expositions, the three superpowers will be together on the same site in North America. They're bringing their best to the heart of Canada's largest West Coast city for one of the biggest expositions of its kind ever held on our continent.

More than 80 other nations, provinces, territories, states—including Washington, Oregon and California—and corporations will represent the entire international community. You'll travel through time from the ancient past to the remarkable present. See just how far the human race has come… and where technology is taking us in the 21st century!

Don't miss it for the world!

With all that EXPO 86 and British Columbia offer, you couldn't ask for a better family vacation spot. Come to Vancouver especially for the Exposition, or make EXPO 86 the highlight of your vacation in the Pacific Northwest. Either way, you'll love the excitement… and leave with memories to last a lifetime.

From the Rockies to the Pacific, Canada's West Coast paradise boasts more than 300 parks. Backpacking, boating, big game hunting and fishing are only a few of the outdoor activities awaiting you in our Super, Natural province.

Magic Kingdom Club members receive a special discount at the gate.

EXPO 86™

The 1986
World Exposition
Vancouver
British Columbia, Canada
May 2 - October 13, 1986

Come on up!

Vancouver, Canada and its outlying regions offer every type of accommodation including luxury hotels, family-style motels, bed and breakfast residences, campsites and RV parks, just 30 miles from the U.S. border. Ask **ResWest,** the official EXPO 86 accommodation agency, to make all your B.C. reservations for a single, CDN $5 fee. Write: P.O. Box 1138, Vancouver, B.C., Canada V6C 2T1. Or call: (604) 662-3300.

For further information, write: EXPO 86, P.O. Box 24-1986, Seattle, Washington 98124-1986. Or call: (604) 660-3976. Telecommunications Device for the Deaf: (604) 660-3933. Service en français: (604) 660-3999.

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A Guide to a Great Vacation

There have been many guides in history who have provided the key to great discoveries. Kit Carson helped John C. Fremont explore America's West; Matthew Hensen aided Robert Peary in his quest to reach the North Pole; Sirdar Tenzing Norkey accompanied Sir Edmund Hillary to the top of Mount Everest.

And how, there is a guide that will help you discover the Walt Disney World Resort in Florida, Disneyland Park in California, Hawaii, Mexico, the Orient and several other exotic locations. Plus, this guide will show you how to save money on tickets, hotel accommodations and rental cars, and even give you the chance to win one of over 100 valuable prizes.

The guide is, of course, the *1986 Magic Kingdom Club Membership Guide* and it's now available at the personnel or recreation office at your place of employment.

The Membership Guide contains important information about all Club benefits, programs and services, as well as details about *"Disney News* Monthly Magic," a fabulous new sweepstakes to celebrate the new look for *Disney News* magazine. Over 100 prizes, including the Grand Prize of a three-night vacation at Disneyland or Walt Disney World, will be awarded every month.

You can enter the *"Disney News* Monthly Magic" sweepstakes simply by joining the Magic Kingdom Club or, if you're already a member, completing the entry form in the 1986 Membership Guide.

But even if you don't win a prize in *"Disney News* Monthly Magic," you'll still win big with a host of new Club benefits.

Leading the way are new Club discounts on Disneyland and Walt Disney World passports and tickets (see below) and a 10% discount on merchandise purchased at Walt Disney World Village in Florida or the Disney owned and operated shops at the Disneyland Hotel, Emerald Hotel and Inn at the Park in California.

Plus, National Car Rental now offers Club members a 10% discount on every published National Car Rental rate. Clubsaver rates are still available but you may find, on occasion, that you can save more money with the 10% discount (however, the discount does not apply to Clubsaver rates).

The 1986 Membership Guide also has complete details about new Club Vacation Plans at Walt Disney World, EXPO 86 in Vancouver, British Columbia, Canada, and on Premier and Holland America cruise lines.

Great new benefits. Convenient and cost-wise Club Vacation Plans. *"Disney News* Monthly Magic." They're all part of the *1986 Magic Kingdom Club Membership Guide and Vacation/Travel Book.* Pick up your guide today and start exploring your own vacation.

Club Prices

Disneyland Park in California

	General Public	**Club Members**
One-Day Passport	$16.50	**$14.50**
Child Passport (ages 3–12)	$11.50	**$10.50**

Walt Disney World Vacation Kingdom in Florida

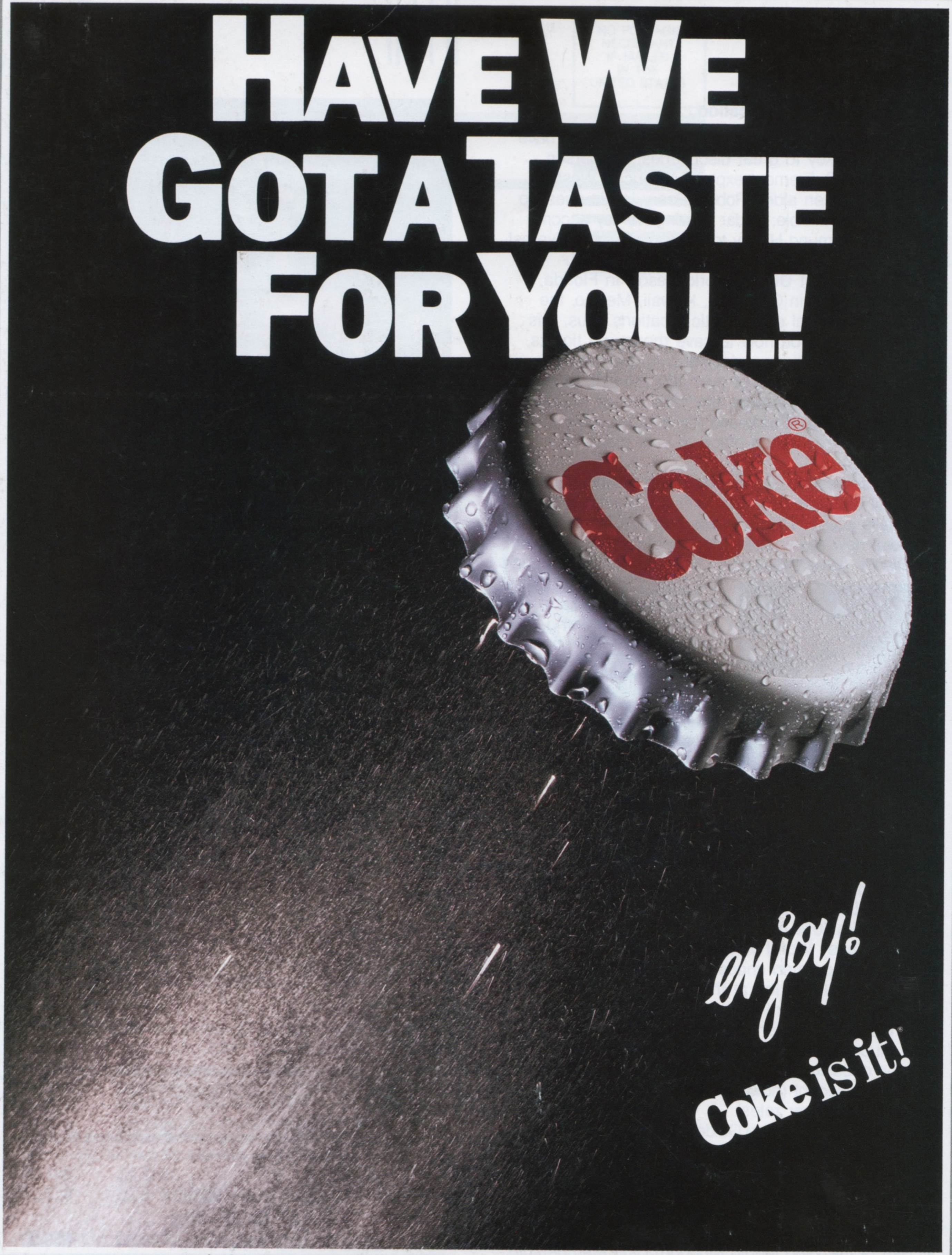
	General Public	**Club Members**
3-Day World Passport	$48.50	**$43.50**
Child Passport (ages 3–12)	$40.50	**$35.50**
4-Day World Passport	$58.50	**$53.50**
Child Passport (ages 3–12)	$48.50	**$43.50**
One-Day Ticket	$19.50	**$17.50**
Child Ticket (ages 3–12)	$16.50	**$14.50**

3-Day and 4-Day World Passports are interchangeable at both the Magic Kingdom and Epcot Center, do not have to be used on consecutive days and are good indefinitely.

One-Day Ticket is good at either the Magic Kingdom or Epcot Center, but not both.

	General Public	**Club Members**
River Country	$ 9.50	**$ 8.50**
Child (ages 3–12)	$ 7.25	**$ 6.25**
River Country/Discovery Island Combination Ticket	$12.25	**$11.25**
Child Ticket (ages 3–12)	$ 8.25	**$ 7.25**
Greens fees at Walt Disney World championship golf courses	$38.00	**$33.00**

ALL PRICES SUBJECT TO CHANGE WITHOUT NOTICE.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